



JAMES BALLANTYNE

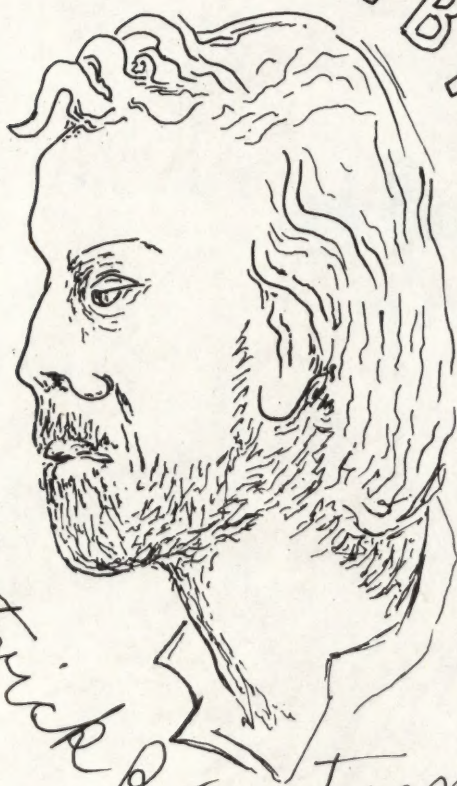
born Edinburgh 1808 died 1877

Executed stained glass windows for The  
House of Lords.

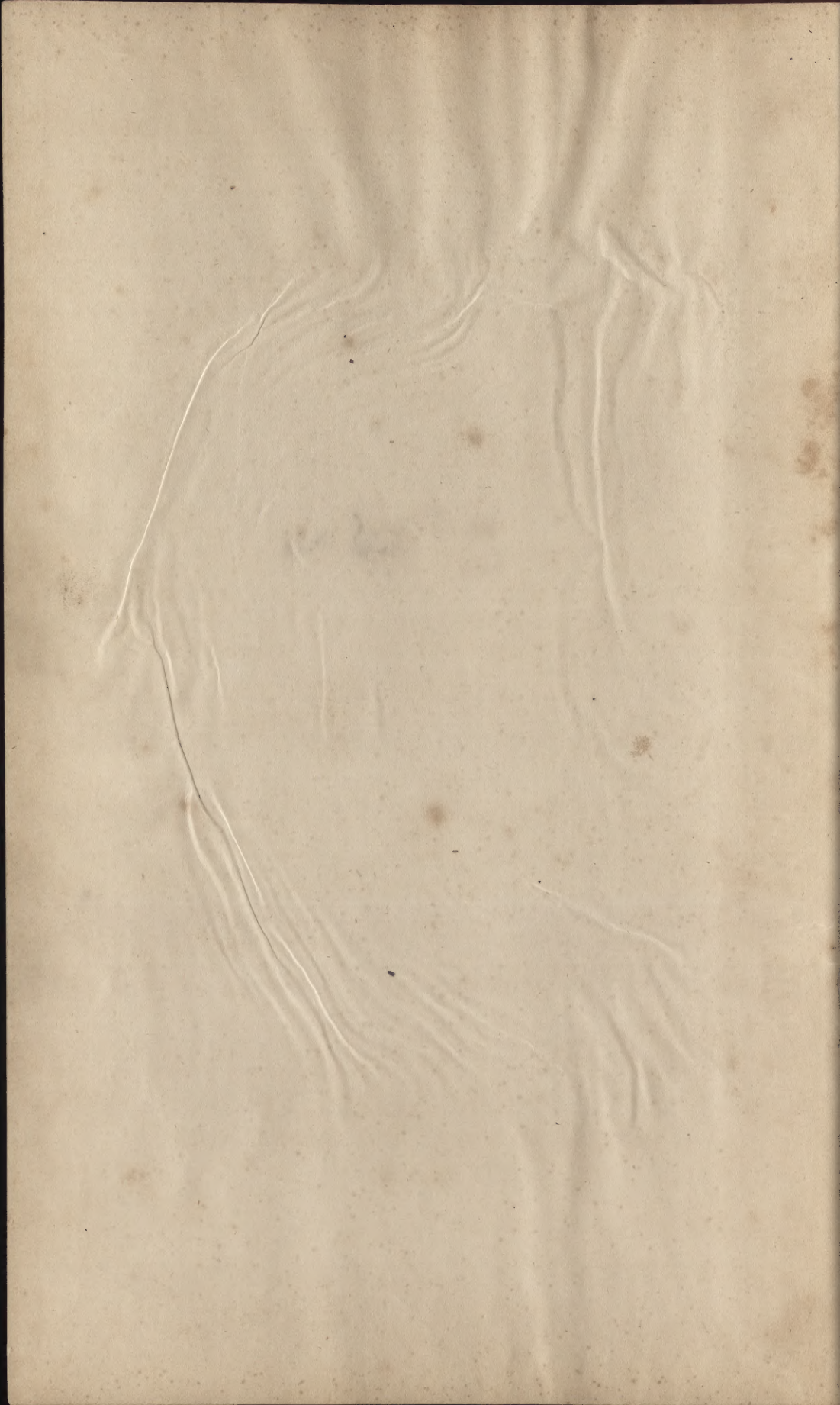
Head of the firm of Ballantyne, glass  
stainers, of Edinburgh.

See Dictionary of National  
Biography for further details.

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Patrick Reyntjens



A  
TREATISE  
ON  
PAINTED GLASS,  
SHEWING ITS APPLICABILITY  
TO  
EVERY STYLE OF ARCHITECTURE.

BY  
JAMES BALLANTINE,  
EDINBURGH.

LONDON, CHAPMAN & HALL: EDINBURGH, JOHN MENZIES.

MDCCCLV.

THE

PLANTING

OF THE

PLANTING

OF THE

*My Mini*  
*with the respectful Complts*  
*of the Author*

TO  
THE RIGHT HONOURABLE  
LORD COLBORNE,  
PRESIDENT  
OF THE  
GOVERNMENT SCHOOL OF DESIGN,  
THIS TREATISE  
IS,  
WITH HIS LORDSHIP'S PERMISSION,  
RESPECTFULLY DEDICATED,  
BY  
THE AUTHOR.

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ON  
PAINTED GLASS.

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AN impulse has recently been given to the Decorative Arts in this country, which must have the effect ultimately of elevating the standard of national taste, and of opening up a new field for the exercise of national genius. The establishment of Schools of Design in our leading manufacturing towns, the intended employment of Native Artists in the embellishment of the New Houses of Parliament, and the repeal of those duties that were believed to have retarded improvement in several branches of ornamental manufacture, must conduce to the advancement of British Art. It seems desirable, therefore, that all those connected with the decorative professions, should endeavour to accelerate a movement so auspiciously begun, and by contributing the result of their practice and experience, assist in urging it in the right direction. It is, at any rate, with these views, and in this spirit, that the following remarks are submitted to those who take an interest in the objects to which they refer.

Hitherto the national energies have been chiefly devoted to

commercial enterprise, and to martial achievement, while the culture of the Ornamental Arts has been almost entirely neglected. These arts are, therefore, still but in their infancy. Their professors, instead of inventing, have been content to copy, and to imitate. Now, however, that so large a portion of the national intellect is directed to artistic pursuits, a manifestation of inventive power may shortly be expected, and this appears to be the proper time to develop those first or elementary principles, the knowledge of which alone can enable us to ascertain the value of all artistic invention.

Before, however, treating of these elementary principles in connexion with Painted Glass, it may not be out of place to advert to that blind veneration for the Antique, which does not distinguish between the faults and the beauties of Ancient Art, but extends its admiration equally to both.

As if in penance for former transgressions, the national taste has prostrated itself before the spirit of Antiquity, and is now offering it a homage at once abject and indiscriminating. This folly has been most injurious to several of the Decorative Arts, and to Glass Painting in particular, in which the good, bad, and indifferent have been all copied, and repeated with equal fidelity and zeal. Several Glass Painters have acquired an extensive and profitable reputation, simply by pandering to this vitiated taste, and by anticipating the effects of time in their imitations of Antique Glass. The consequence is, that, even in new churches, we find painted glass windows deformed with numerous black spots, in order to produce the required antique appearance; a deception somewhat akin to that practised by needy artists, and swindling picture-dealers, when they manufacture and sell smoke-

dried imitations of Teniers and Rembrandt as genuine originals. Defective drawing, meagre design, and unskilful composition, have been laboriously copied, while, in order to stamp the work with the features of genuine antiquity, and to imitate the awkward workmanship of the old specimens, the pieces of glass have been purposely fractured, then clumsily soldered together.

Glass manufacturers, too, taking advantage of the prevalence of this ridiculous taste, have of late years realized large profits by imitating the sandy texture and wavy uneven surface of the old windows. In several recent instances, laboriously executed designs, replete with appropriate meaning, and carefully adapted in form and character to the architectural style of the edifice for which they were intended, have been set aside for servile transcripts from old windows of these stereotyped figures, the repetition of which saves the trouble of invention. In the department of painted glass, art has been decidedly retrograding, and should the public suddenly awaken to a sense of its folly, in admiring and encouraging the deformities thus perpetuated, there is a danger that the art may be left without support, when it may both require and deserve it.

To prevent, if possible, such a calamity—to show that Glass Painting is a medium for expression worthy of the energies of genius—to demonstrate its applicability to every style of architecture—to clear the way, in short, for the improvement of an art remarkable for the elegance and beauty of its expression, are the purposes of this little Treatise; and if it shall have the effect, to however small an extent, of accomplishing any one of these purposes, the writer's end will have been attained.

The principles of symmetrical proportion, and harmonious

colouring, as manifested in the best specimens of Painted Glass in connexion with the architecture of the middle ages, are equally applicable to every other style, and as the same peculiarity in the latter which induced the use of the former, continues a leading feature in modern edifices, it follows, that painted windows are indispensable in all decorated apartments.

The chief point of difference between the temples of the ancient Greeks and those of the Christians of the middle ages, consisted in the former having a dead wall entirely round, the only opening for admission of light being the space above, while the latter, with the exception of the slender shafts, might be said to be surrounded with walls of crystal. These crystal walls, therefore, presented themselves as spaces admirably adapted for assisting in giving brilliancy of effect to whatever decorations might be deemed necessary. The architects, accordingly, aware of the importance of having these points properly brought out, took care that the same geometric principles on which the edifices had been constructed, should be carried into the windows. The square, circle, and equilateral triangle, intersected and arranged in a variety of modes, were generally employed as the primary forms; and, in many instances, the ground-plan of the building, together with those of the clustered columns, as well as sections of the intersected groinings, are easily traceable, repeated on the painted glass. The foliated ornament which enriched the capitals and cornices—the stone effigies, with their richly carved canopies and pedestals—the quaint legends and scriptural illustrations represented in what may be termed the friezes—all found features of a corresponding nature in the windows, the brilliancy of which gave the key-note to the rich display of colouring and

gilding which the interior exhibited. So completely identified, indeed, was painted glass with church architecture, that no structure was considered complete without having its transparent walls variously decorated, embodying in a degree the jewel-built heaven of Revelation, and accomplishing that which had formerly been considered an impossibility.

There can be little doubt that the same system would have been adopted by the ancient Greeks, had they deemed it advisable to have side lights in their principal edifices, and had they possessed the art of glass painting. Many of their finest structures were gorgeously decorated with positive colours, and all of them were constructed on principles of the most perfect symmetrical proportion. Groups of figures, skilfully executed and gracefully arranged, embodying lofty conceptions and elevated sentiments, adorned the chief places in their temples. Ornaments, consisting of beautiful flowers, and leaves of elegant form, were introduced, to heighten the effect of some leading feature, to conceal some awkward joining, or to relieve monotony. Had the Greeks been compelled by climate, as we are, to have openings in the walls of their buildings for the admission of light, there is no doubt they would have endeavoured to render them as little obtrusive as possible. To effect this, they would have decorated them in a similar manner with the other portions of the structure in which they were situated.

In modern domestic architecture, it has been found necessary to divide mansions horizontally into floors, and to range various suites of apartments over each other. The principal rooms are very frequently situated on the ground-floor, and being thus situated, they cannot be lighted from above. Recourse accordingly

must be had to side lights, which greatly mar the effect of all sorts of coloured decorations. Various expedients have been adopted with a view to remedy this defect, but hitherto without success. Indeed some of those attempts have but increased the unsightliness they were meant to remove. Dining-room windows have been surrounded with massive curtains, whose huge folds intercept light, absorb sound, and form receptacles for every noxious exhalation. Drawing-room window curtains are frequently surmounted with richly carved cornices, designed and executed with consummate skill, yet such skill is misapplied, and such labour lost, when, in consequence of being placed in the strongest dark of the room, and opposed to the white light which streams through the colourless glass, these interesting specimens of the artist's dexterity can neither be seen nor appreciated.

Thus, although it appears evident that the idea of making a window-curtain a chief point of attraction in a principal apartment, must have originated in a desire to cover the objectionable vacancy, and although expensive window-cornices have been used to lighten and carry up these masses of drapery, still, it must be admitted, that they have not answered the purpose intended. Sometimes, under the influence of artificial light, when the coloured decorations of ceiling, walls, wood-work, furniture, hangings, and cornices, are well balanced and arranged, the general effect is not displeasing; still the eye desiderates an uninterrupted continuity of wall, in whatever style it may be adorned, and is annoyed by the incongruity presented, by one side of a room covered with hangings, which have neither affinity with the other decorations, nor corresponding features on the other side of the apartment.

The only effectual remedy for this unavoidable defect in our principal apartments, would be to have double windows, the inner placed flush with the interior surface of the wall, and painted in a manner to harmonize with the decorations; the outer either on the same plane with, or sunk into the wall, to suit the style of architecture. It is thus easy to conceive, that, by placing the outer windows flush with the exterior stone-work, and by using large sheets of tinted glass, the exterior wall of a Grecian structure would present to the eye an unbroken surface, equally perfect with the original, whereon the shadows of the columns would fall, without being disturbed or distorted by any perforation or projection.

In opposition to this suggestion, it may be urged, that, as in matters of taste, fashion is so variable, it might probably happen, that, after a considerable sum had been expended in finishing the windows of a room in the way recommended, some new style of decoration might be introduced, which would require painted glass of a different character from that already employed. But the fallacy of this objection will become at once apparent, on considering that every principal apartment has a distinctive and peculiar character, and that if this peculiarity, together with the style of architecture, be thoroughly studied, the room can be properly decorated in one particular manner only.

The inhabitants of Pompeii seem to have been aware of this fact, when they had their principal apartments painted in a way to endure as long as the structures themselves. Raphael, no doubt, entertained a similar opinion, when he executed with his own hands the chief portions of those exquisite ornamental details that adorn the vestibule of the Vatican, and which, afte

the lapse of three centuries, and amidst all the vagaries of fashion, still remain the wonder and admiration of the world.

Were the decorative arts appreciated and cultivated as they ought to be, what boundless fields would be opened up for the exercise of genius. To those of our artists who are now struggling for a miserable subsistence, the case unhappily of too many of them, such appreciation would bring full and profitable employment, while that restless love of change which at present prevails, and which is so fatal to improvement, would give way to the decisions of a more staid and more rational taste.

It is, however, sincerely to be hoped, that a brighter day is now dawning, which will extend its genial influence over every department of art. The King of Bavaria invites to his table, and treats as his personal friends, the talented artists of his country, while his love for art provides the means of giving them ample employment. The King of the French is also a munificent patron of art; and such has been the influence of his example, that all the principal buildings in Paris are decorated from the designs, and under the superintendence, of eminent artists. Our own beloved Sovereign, and her estimable Consort, also evince a desire to foster and refine the artistic taste of the nation, and under such auspices, the most favourable results may be anticipated.

When high art is thus progressing in Britain, it is surely not unreasonable to expect, that improvement in the ornamental arts shall follow, and that we shall shortly see some such rules as the following, guiding the decorations of all our mansions, and applied systematically in every principal apartment.

1. The style of the architecture, and the character of the room, to be carefully studied.

2. The ceiling, cornice, walls, and wood-work, decorated to suit the character of the room, and the style of architecture.

3. The furniture and carpeting to balance in contrast, or melodize in harmony, with the other decorations.

4. No blinds nor curtains, but the inner window-frames to be filled with painted glass, to carry round unbroken the leading features of the walls, giving the key-note to the other decorations.

If these rules are founded on the principles of correct taste, it follows, that in a decorated apartment, painted glass windows ought simply to be regarded as principal points or panels, intended to give the key to the balance of colour, and combination of forms, to be exhibited on the walls and ceiling, in harmony, or in contrast, with the furniture of the room. The principles which ought to regulate decorative painting are thus equally applicable to painting on glass; and the same extensive field is open alike to the Glass Painter and the House Decorator. This seems, therefore, the proper place to notice certain recent attempts to make the imitation of natural objects appear a minor part of ornamental composition, and to endeavour to refute the assertion, that little more is required in this department of art, than graceful geometric combinations of lines, and harmoniously balanced combinations of colours.

The advocates of such opinions seem to forget, that harmonic proportion forms but the pedestal on which the triumphs of genius are to be exhibited—the foundations of the temple of art. They would substitute the alphabet of æsthetics for the alpha

and omega of art, and having discovered, that, by a systematic arrangement of colour and form, without reference to sympathy or association, it is quite possible to produce an agreeable effect, they forget, that while the artist seeks to please the eye, he ought also to address himself to the feelings and fancy of the spectator.

Man is not a creator, he is a mere adapter. The most wonderful inventions of modern times are based upon discoveries made by diligent observers of the operations of Nature. Those specimens of art, which have been transmitted to us from a remote antiquity, excite pleasurable feelings, proportioned to their approximation to the beautiful in Nature. The Creator not only gave the earth a spheroid form, but he broke up its surface into mountain and ravine, hill and valley. He clothed it with an endless diversity of colour, and peopled its regions with a countless variety of living forms. The continued succession of alternate scenes of grandeur and simplicity, of sublimity and beauty, of festivity and mourning, of sociality and solitude, all awaken and excite each its own corresponding emotions; and to imitate these scenes, and to excite similar emotions, is the aim of true art, and the achievement of high genius.

If the greatest triumphs of art be felicitous imitations of Nature, and if it be its chief aim to achieve such imitations—as who can doubt it is—why should we not have the walls and windows of our apartments decorated with these the most interesting of all the productions of genius? Why should we be deprived of the pleasure of contemplating the representation of objects endeared to us by the most delightful associations? Why believe ourselves capable of producing or conceiving

more beautiful forms than those of Nature—more harmonious arrangements of colour than we find in earth and sky. Let it be remembered, that æsthetic proportion is the mere alphabet of colour, the mere anatomy of form, and that genius alone can arrange the former into eloquent sentences, or invest the latter with animation. Geometric combinations and proportions merely mark the limits within which genius ought to confine its aspirations, while, to the mediocre student, they are grammatical rules, the study of which will enable him to write correctly.

Seeing, then, that proportionate combinations of colour and form hold this relative position, on what ground can it be contended that the variety of figures and hues arising from such combinations should be used in decorations, in preference to successful imitations of Nature? If the human form was distorted or shapeless, or the colour of a rose offensive to the eye, then, indeed, might the imitation of such objects be objectionable, and geometric proportion be considered the beginning, middle, and end of all beauty and perfection. But, as the most beautiful combinations of form and colour are to be found in Nature, so will decorative art, under the guidance and controul of first principles, become more and more perfect the more closely she studies the beauties, and follows the designs of the divine original.

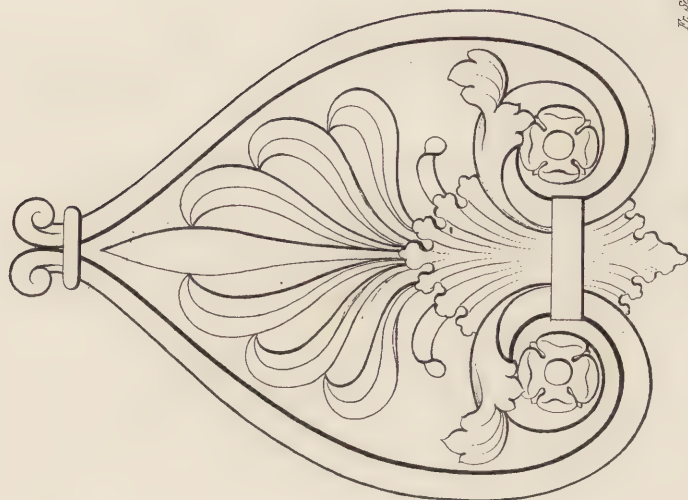
The establishment of this important proposition is one of the main purposes of the present Treatise; and the following remarks, founded on a careful analysis of the characteristic features of the ornamental glass of the middle ages, are accordingly submitted, as illustrative of the advancement of art in connexion with

the imitation of Nature, and as tending still farther to elucidate the principle for which we have been contending.

During the succession of the various modifications of Pointed Architecture, several very remarkable changes took place, which serve to illustrate, in a very forcible manner, the progress made in the first principles of art by the architects of the middle ages, and their advancement from timid and servile imitators, to bold and original adapters and designers.

The Norman style in its early period, was a direct, though an imperfect, imitation of Roman Architecture ; but when Pointed Architecture had attained its greatest perfection, its chief feature was originality. During the gradual developement of this its peculiar characteristic, the openings in the walls by degrees were enlarged, until they ultimately became the principal points, and it was requisite that they should be judiciously decorated. The glass artists, accordingly, were under the direction, and wrought to the designs of the architects ; and in no branch of art connected with Pointed Architecture, can its onward movement be more clearly traced, than in the Ornamental Glass Windows. The ornaments generally introduced, consisted of foliage, or of geometric forms, or of both combined ; and this department being immediately connected with the object of the present Essay, seems well adapted for reference in this investigation.



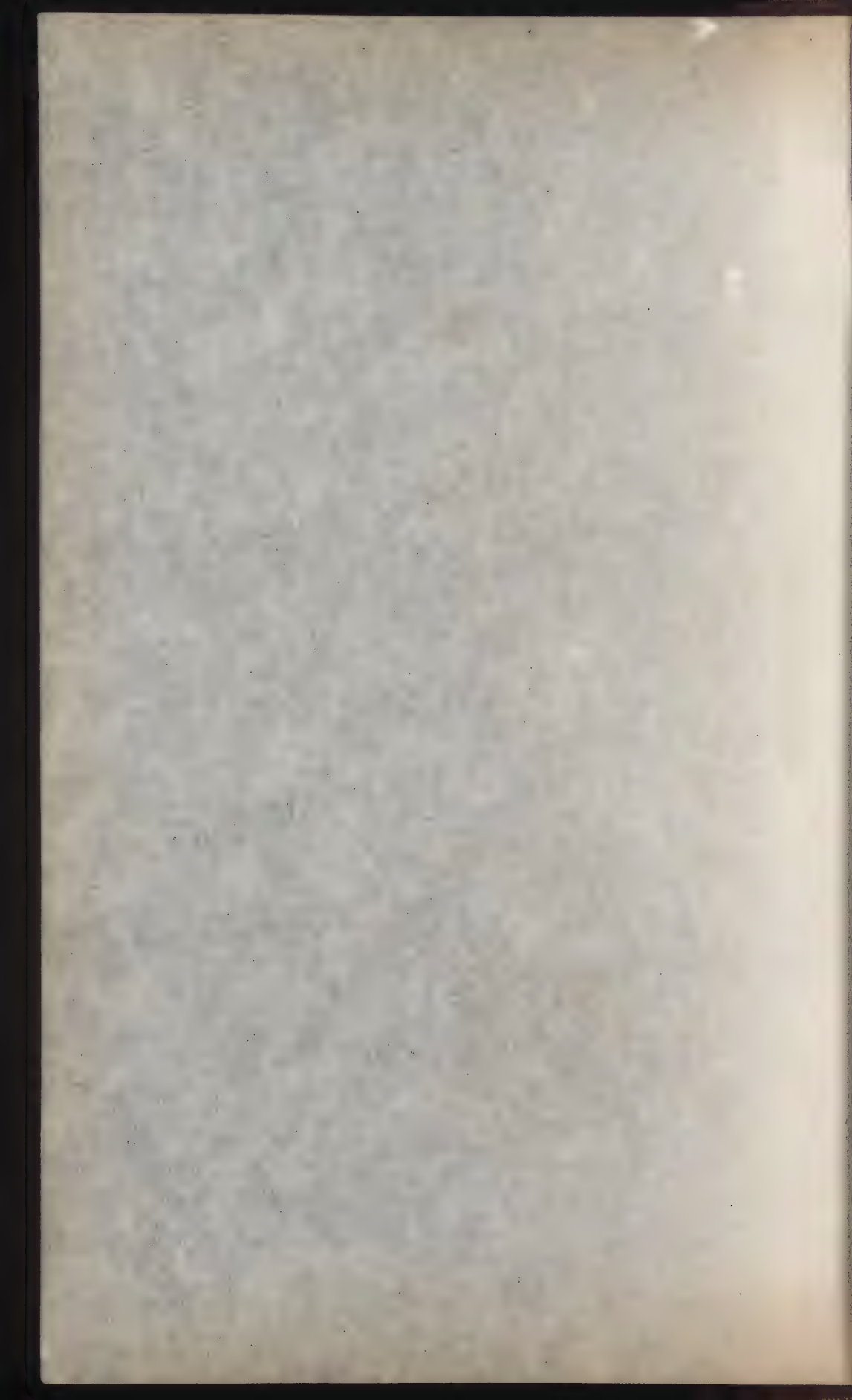


GRECIAN.



NORMAN.

TYPE



## ORNAMENTAL PAINTED GLASS OF NORMAN ARCHITECTURE.

The Ornamental Painted Glass of the eleventh and twelfth centuries, like the Norman Architecture, of which it formed a part, was stately, and of a magnificent character. The colours were of the most vivid and positive description. There was no spot left for the eye to repose on—no neutral tints were introduced. The whole of the grounds and foliage were filled with intense colour, ruby and blue invariably predominating. The same love of violent and striking contrast, as is peculiar to man in a state of semi-barbarism, was manifested in the colouring of the windows of that period, and the general effect must have been congenial to the romantic and martial spirit of the age of chivalry. The leading forms, also, were at once massive and simple, although they were but clumsy imitations of the foliated ornament in Grecian and Roman friezes and capitals, as the examples in Plate I. will illustrate.

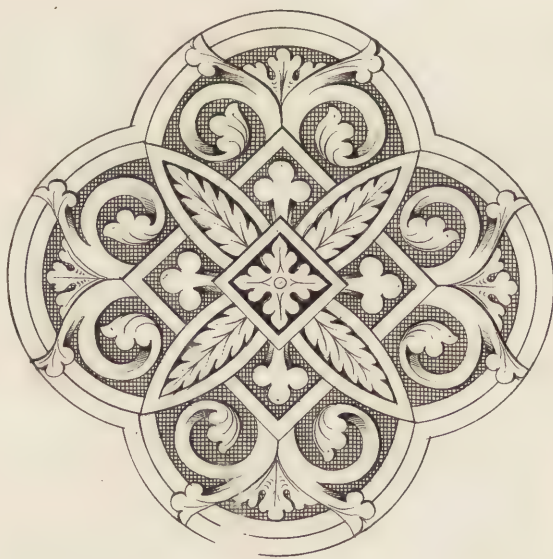
ORNAMENTAL PAINTED GLASS OF PRIMARY POINTED  
ARCHITECTURE.

IN the thirteenth century, the Ornamental Painted Glass, like the primary pointed or early English architecture, with which it was associated, was of a light and elegant character. The glass painters had then acquired a more correct idea of what constituted beauty, both in colour and form. The positive colours were now used more sparingly, and, indeed, were almost entirely confined to geometric bands, central points, chiefly quatrefoils, and borders continued round each entire window. The general grounds or intermediate spaces were of a beautiful tint of neutral grey, produced by lines intersected at right angles, from which were relieved, by bold black lines, scrolls of foliated ornament in clear colourless glass. In this way the ornamental glass of this style was much more agreeable to the eye than that of the Norman; while the introduction of simple geometric figures gave it an entirely new feature, and evinced an adaptive power not formerly exhibited. Still, however, the foliated scroll ornament of classic architecture was closely imitated in the foliage of the general grounds, as the examples in Plate II. satisfactorily show.



*Fr. Schenk Lith. Elber.*

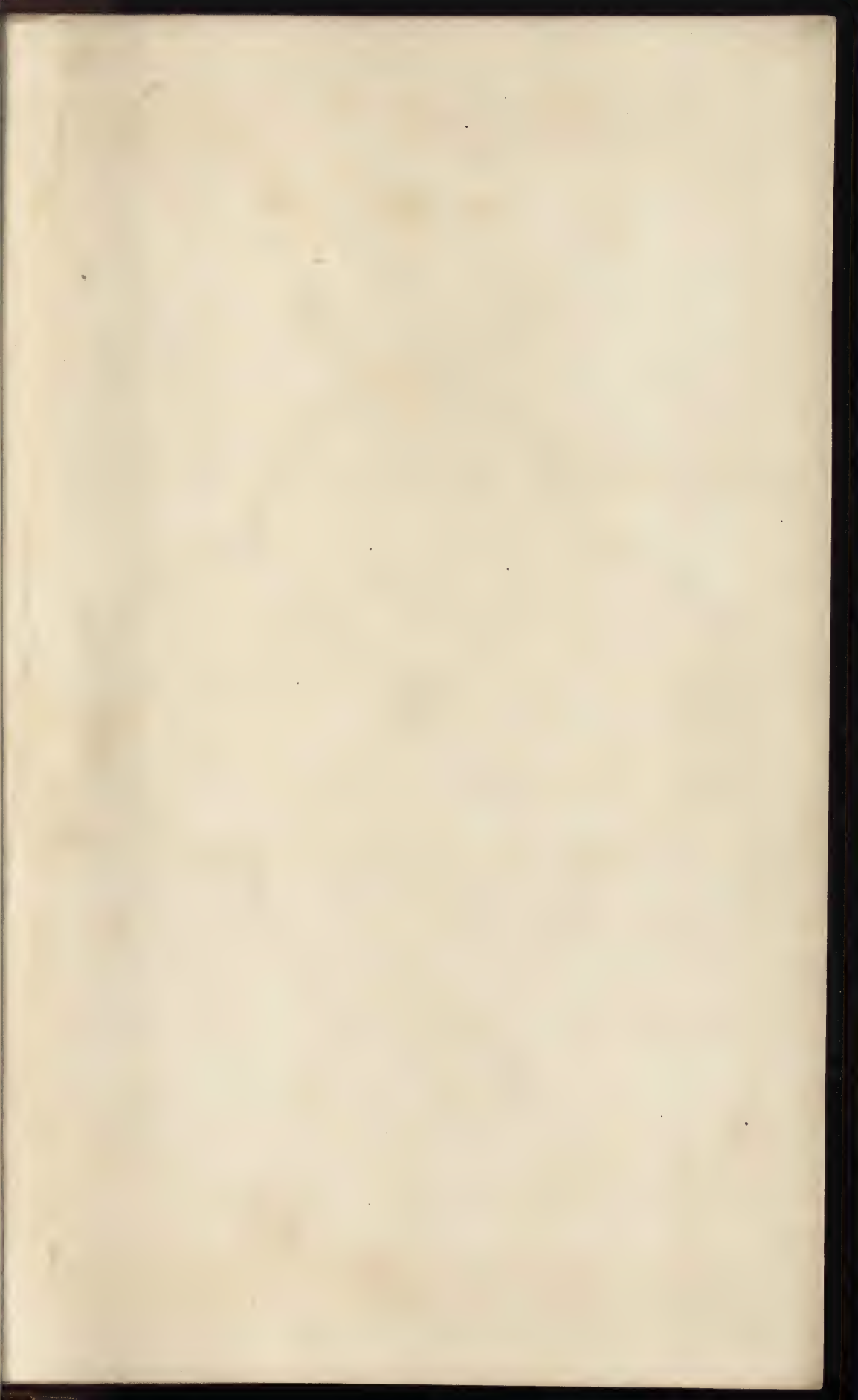
ROMAN



*J. Ballantine del.*

EARLY ENGLISH.







*F. Scherck, Lith. Edin.*

*J. Ballantine, del.*

DECORATED





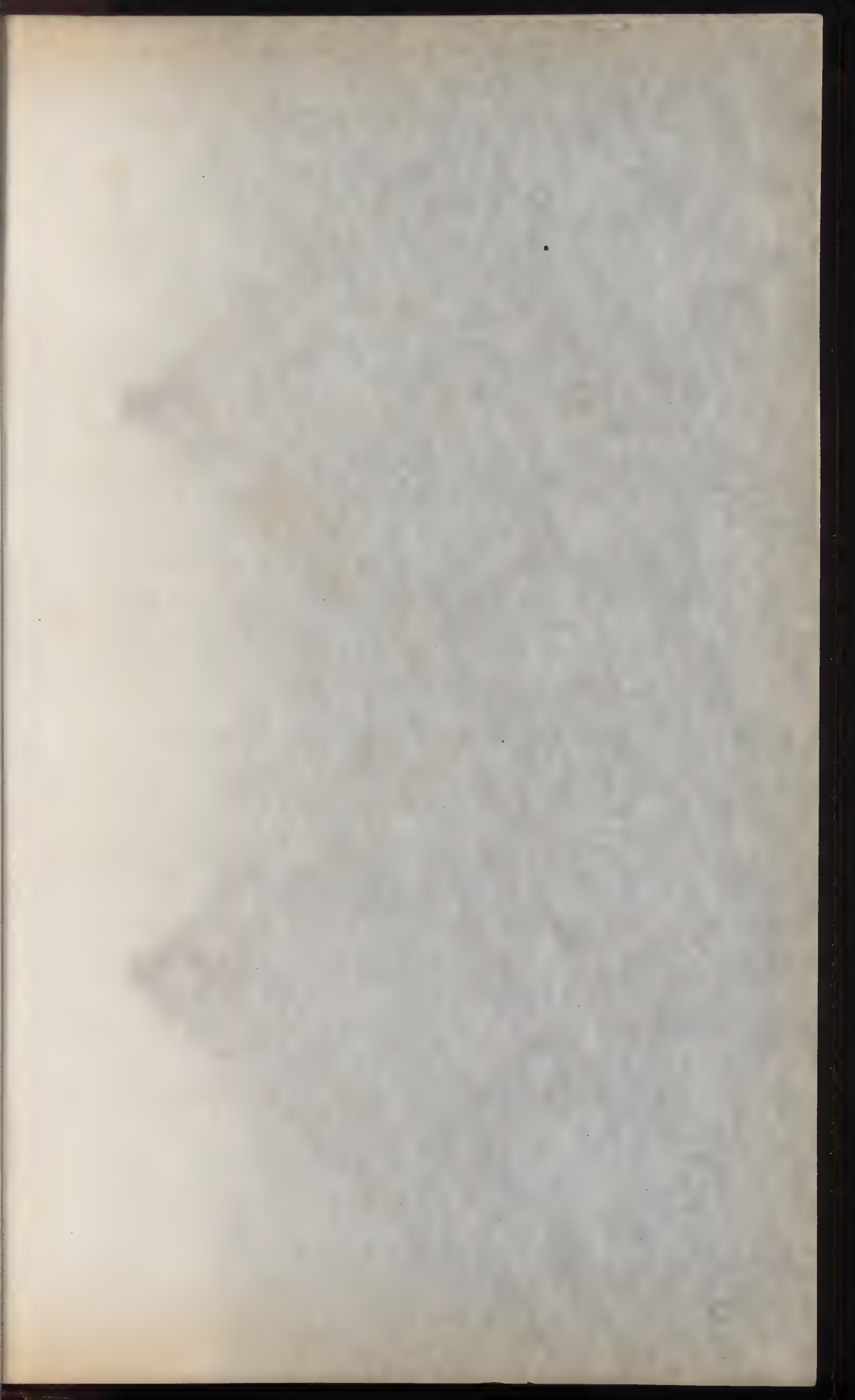
ORNAMENTAL PAINTED GLASS OF SECONDARY POINTED  
ARCHITECTURE.

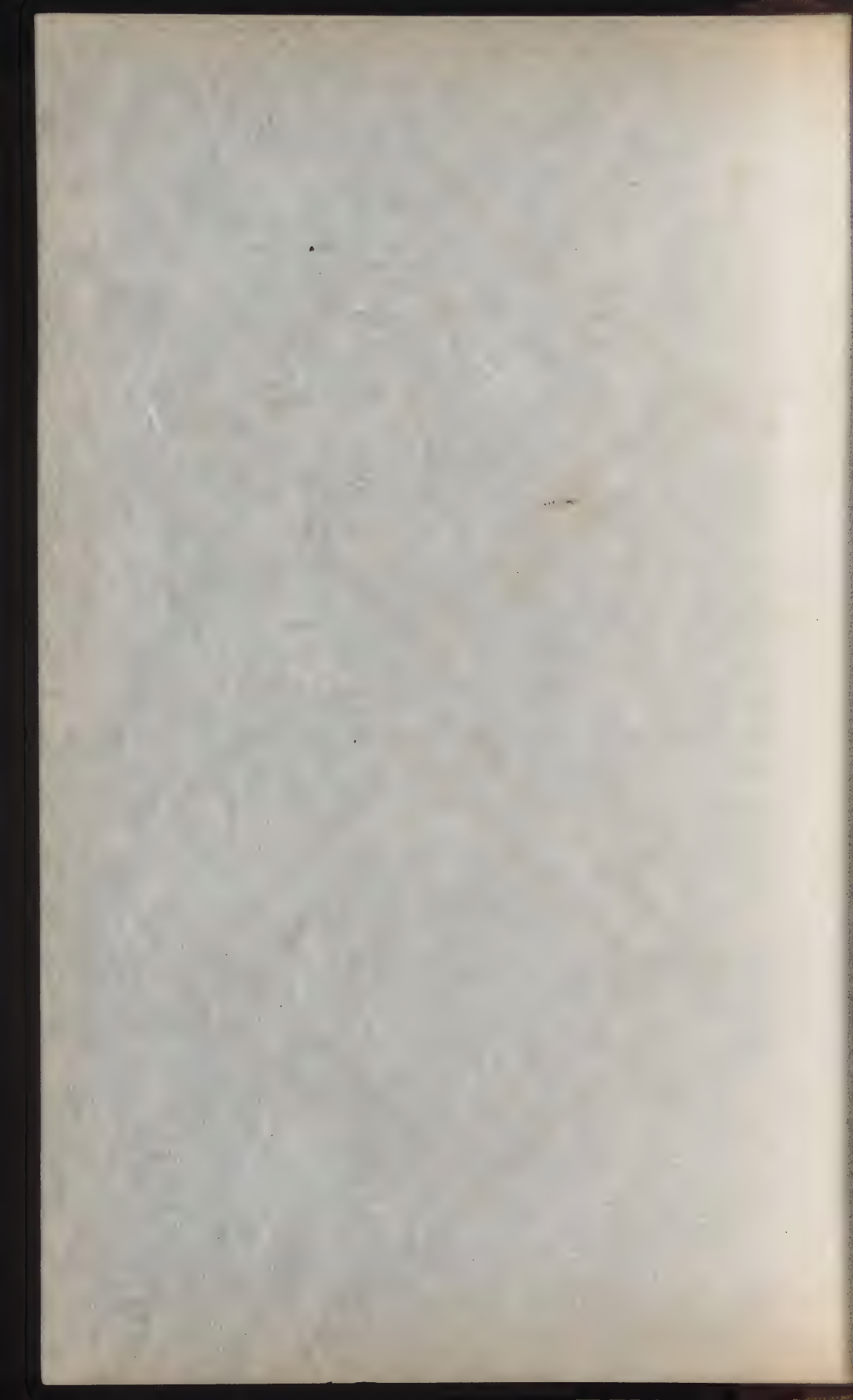
During the fourteenth century, when the secondary pointed or decorative style of architecture prevailed, the architects or glass painters seem to have become still more versant in the first principles of proportion, and to have advanced still further in the art of adaptation or invention. Thus, we find, that, in accordance with certain fixed rules of proportion they elongated, intersected, diversified, and arranged, rectangular, triangular, and curvilinear figures, and made these harmonious geometric combinations their leading points for colour. They were thus enabled with certainty to produce a pleasing general effect, and to fill up the detail according to their own fancy, with an imitation of the common weeds, flowers, and plants that they found growing around them. The ornamental glass of this period is, therefore, characterised by a rich, juicy freshness, as well as an easy play of elegant outline, and graceful proportion. In many instances also, the grey background produced by intersected lines was abandoned, and a tint of grey-obscure substituted, which imparted to the whole a softer effect, and gave a better relief to the outlined foliage, of which the diapering was composed. There were now no adaptations from any other sources than Nature and Geometry, as is sufficiently shown by the example in Plate III., which has no prototype in ancient or classic ornamental detail.

ORNAMENTAL PAINTED GLASS OF PERPENDICULAR  
ARCHITECTURE.

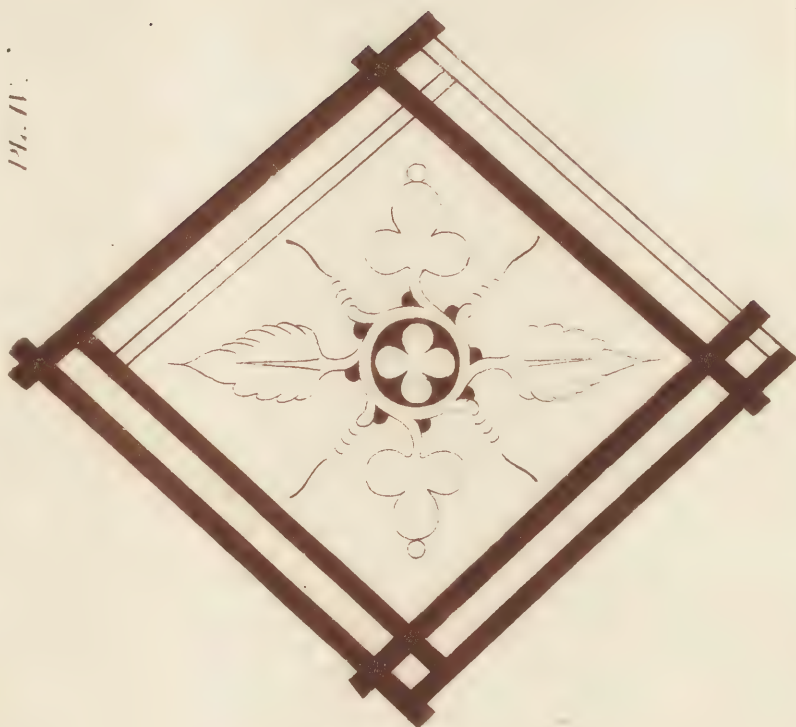
During the period of Perpendicular Architecture, in the fifteenth, and a portion of the sixteenth centuries, the glass painters seem to have lost all idea of natural or geometric beauty. The leading forms are flat and unmeaning, and the combinations formed without any principle of balance or contrast. The foliage, also, is fantastic and artificial—the leaves and flowers have no prototypes in Nature. All well grounded freedom in inventing and adapting seems to have been lost, and in its stead there was established a sort of manufactory of stale and pointless conceits. The architects and decorative artists appear to have wrought without rule or plan, and with an utter disregard of the true principles of design.\* Frivolity and absurdity are, accordingly, the leading characteristics of this period, as may be seen in Plate IV., which would not have been tolerated during the earlier stages of Pointed Architecture.

\* The heraldic blazon, and large figures, which at this period were much in use, tended in many cases to give the windows a very imposing appearance, but these belong to what may be denominated pictorial glass; the ornamental branch of glass painting, which we are now illustrating, only embraces natural foliage and geometric forms.





Pl. IV.



*P.W. Herck, Ltd. "Fide"*



PERPENDICULAR.



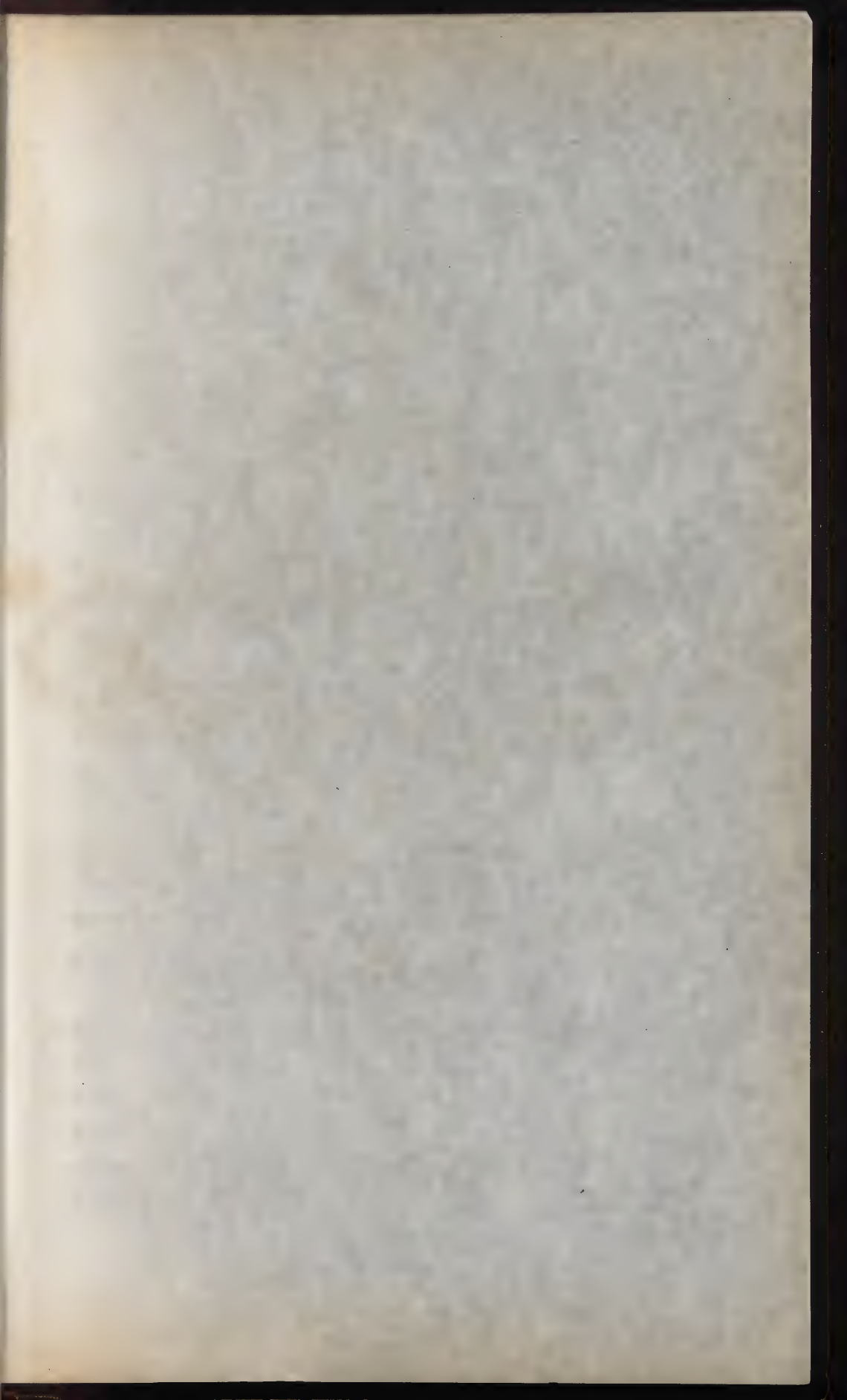




*J. Ballantine del.*

*F. Schenck. Lith. Edin.*

ELIZABETHAN





ORNAMENTAL PAINTED GLASS OF ELIZABETHAN  
ARCHITECTURE.

From the latter part of the sixteenth century, the retrogression of pure decorative art may be dated, and the introduction of the Elizabethan style into England, with its disproportionate tortuosities, and heterogeneous combinations, was more likely caused by a desire to get rid of a feeble and pointless style of architecture, than by the change which took place in the established religion of the country. This view of the matter seems supported by the fact, that the chief features of the new style were imported from Rome, which would hardly have been the case had a hostility to the Church of Rome dictated the change. It appears more likely, that the nation desiderated the simplicity of Nature in association with her ancient structures, while her architects, working without any fixed principle or rule, mingled together most inharmonious elements, and produced a style of architecture full of elaborate detail, but totally destitute of symmetry. The ornamental painted glass of this period partook of the same character, it appealed to no sympathy or association, and in form, as well as in colour, was vapid, vague, and indefinite. The mosaic mode of joining together various coloured glass was set aside, and the brilliancy which can only be obtained by that method, was superseded by semiopaque colours, imperfectly fused on the surface of large sheets of glass. The example in Plate V. of this style will illustrate the truth of these remarks.

This slight sketch of the progress of Ornamental Glass Painting, in connexion with Pointed Architecture, naturally suggests the following reflections. 1. That while decorative art must be guided in her leading features by geometric proportion, she must also imitate in her details the productions of Nature. 2. That Nature and Art must go hand in hand in every artistic effort, otherwise failure is certain. 3. That Grecian foliage was used in the decorations of the windows of pointed structures, and, of course, is much more appropriate for modern edifices of Doric, Ionic, or Corinthian architecture. 4. That during the period when pointed architecture had attained its greatest excellence, the most original and symmetrical decorations were produced; and that hence, when the principles of proportion and adaptation become thoroughly understood and are applied to the arts, we shall have new and graceful styles of architecture, together with novel and beautiful modes of decoration.

The objections that have been made to the introduction of the human figure into ornamental decorations, and particularly into Glass Painting, next demand our notice. These objections cannot, we think, be more readily or more effectually disposed of than by again referring to the Painted Glass of Pointed Architecture. Notwithstanding the faulty drawing of the figures in many of the storied windows of the middle ages, they generally contain correct and vivid representations of the costumes of the period at which they were executed, and are thus valuable, both to the antiquary and the historian. They are frequently, also, full of meaning, and deeply imbued with sentiment; and notwithstanding the quaint conceits occasionally introduced, the majority are designed to illustrate great events, and to incite to virtuous

deeds. The devotional energies of those by whose zeal magnificent structures were raised—the beneficence of those who had administered to the necessities of the poor—the patriotism of distinguished national heroes—have all been commemorated and embodied in these pictorial windows, which still continue to awaken veneration for the memories of the great men whose actions they are intended to illustrate.

Surely such features are desirable in the windows of every great edifice, wherever they can be introduced without violating the laws of correct taste. Painted glass is, no doubt, a species of mosaic, and the artist must depend entirely on continuity and firmness of outline for the effect which he means to produce. The brilliant colour and mosaic character are lost in the same ratio as shading is attempted; and the utmost to be aimed at is the effect of low relief.\* Outline, however, is all that is requisite to convey a distinct idea of form, and painted glass is a medium in which outline can be exhibited to great advantage. Nothing can be more beautiful than Flaxman's exquisite designs, executed in glass in simple outline, or slightly relieved, introduced into medallions, or surrounded with classic borders. Figures, draperies, and grounds, might be diversified and balanced with pro-

\* In this sentiment we are happy to be confirmed by the opinion of so competent a judge as Mr EASTLAKE. In a note which occurs in his translation of Goethe's "Theory of Colours," he makes the following remarks: "Absolute opacity, to judge from the older specimens of stained glass, seems to have been considered inadmissible. The window was to admit light, however modified and varied, in the form prescribed by the architect, and that form was to be preserved. This has been unfortunately lost sight of in some modern glass painting, where the light has been excluded in large masses, and the opacity of pictures adopted."

portions of the most gorgeous colours; and such a mode of treatment appears sufficiently dignified for embodying the highest and noblest conceptions.

Glass, also, is the most enduring species of artistic medium, and must, on this account, ultimately attract more of the attention of artists than it has hitherto done.\* Had the art of painting on glass been known in the age of Phidias, we might have had preserved in colours, as vivid as when the works were executed, the Jupiter of Homer by Appelles—the pictorial embodiment of the Athenian character by Parrhasious.

May we not, therefore, be permitted to indulge a hope, that now, when the proportions and drawing of the human figure are taught in our academies, and when the science of æsthetics may shortly be expected to form an important branch of artistic education, the genius of the country will become fully alive to the value of the decorative arts, as applied to domestic purposes, and that we shall have the walls of our dwelling-houses ornamented in a manner superior to those of Pompeii, and our windows filled with painted glass, more in accordance with the principles of taste than the best specimens of the middle ages.

It must be admitted, however, that in several modern instances, pictorial representations seem to have been carried beyond their legitimate boundaries. The English windows exe-

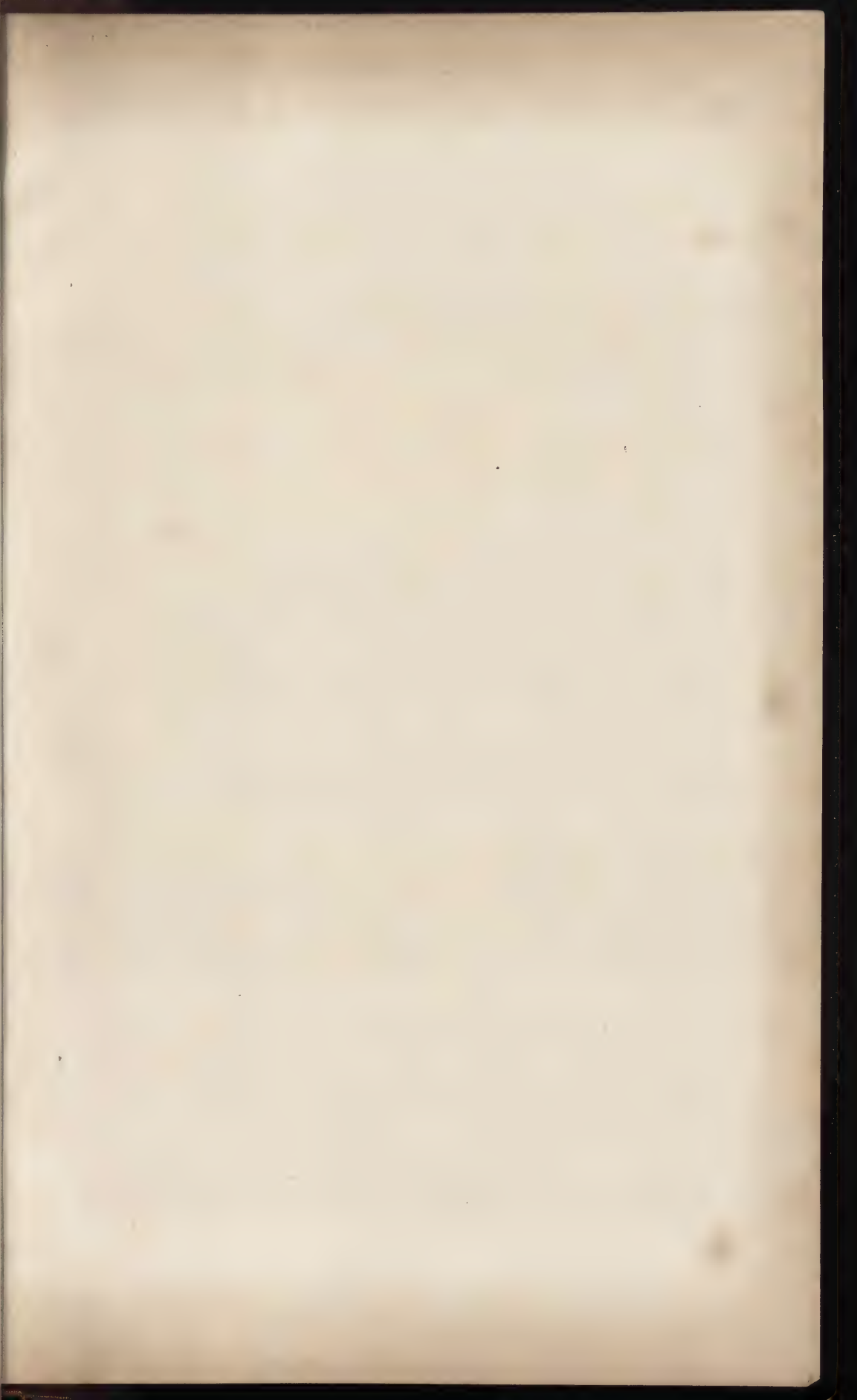
\* We may notice that there was a time when glass painting had attracted the notice of artists more than it now does. On this subject, Mr EASTLAKE has the following observations: "It is not impossible that the increase of colour in shade which is so remarkable in the Venetian and early Flemish pictures, may have been suggested by the rich and fascinating effects of stained glass; and the Venetians in this, as in many other respects, may have improved on a hint borrowed from the early German painters, many of whom painted on glass."

cuted during the last century, after the designs of Reynolds, West, and others, have been sufficiently commented on elsewhere, and need not be alluded to here. In Bavaria, however, where the art of painting on glass has been practised recently, the glass artists, although skilful in their manipulation, have lost sight of the leading principles of their art. They have carried their designs (many of which possess great merit) entirely across and from top to bottom of the windows, without regard to the interference of mullions or tracery. This is as absurd as if in a panelled room it were attempted to cover the entire wall with one picture, and, despite the intervention of styles and mouldings, to continue a limb through one or more panels, though stretching out to three times its natural length. Like the French manufacturers of pictorial paper hangings, such designers seem to make their cartoons without any reference to the size or shape of the windows for which they are intended, and then cut them into stripes to suit the various compartments for which chance may destine them. It surely is not pleasant to see a beautiful arm dissevered by a stone mullion, suggesting the disagreeable idea of amputation. Each compartment ought to be complete in itself. The subjects or figures also ought to be in some measure connected, and might either form a series of historical pictures or emblematic figures. But the idea of extending one single figure over a surface or plane in defiance of strongly marked interruptions, is absurd, and produces an effect much like what would result from an attempt to make a full length figure out of a head size portrait, by adding limbs painted on separate canvass, and encased in a separate frame.

Several writers have recommended heraldry for decorative

purposes, chiefly because the animals represented in heraldic bearings have for the most part no resemblance to any that ever existed. If this be the ground on which they are considered adapted for decorative art, it would seem to follow, that to render representations of the human figures equally so, it is only necessary to paint them like pictured cards, and to give such examples as the knave of clubs with his emblazoned surcoat, brightly coloured inexpressibles, and high-heeled shoes. Such, at any rate, would seem the legitimate inference from this kind of reasoning, which would banish from decorative art every thing calculated to excite sentiment, or awaken association.

Heraldic symbols and emblazonments, however, have much to recommend them to the decorator. As an art containing symbols universally understood—as a science which has its origin in the most romantic period of history—as a guide through the intricate mazes of family connections, winding through the depths of ages—heraldry has high claims to consideration. Æsthetically considered, also, and without reference to its meaning, heraldry affords admirable material for ornamental decorations. The gorgeous balance of colour displayed in the blazon of the various charges and fields, always produces a brilliant effect. The forms of the shields, also, are peculiarly graceful, and the proportion of the crest according to the best rules of art. Again, the shield, crest, and supporters, when combined, complete the pyramidal or best form of composition. The charges, also, are generally elegant, and cheveron, bend, or chief, in all their varieties, are well studied detail in well considered ornament. Even the long, wire-drawn trunkless lions and leopards to be found in antique specimens, are unique and characteristic, and were, no doubt, dashed

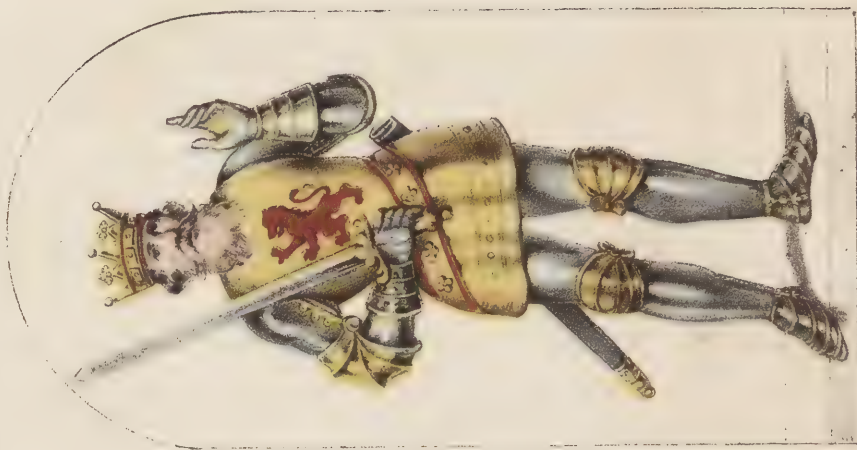


1.



*J. Ballantyne del.*

2.



*F. Schenk del. Edw.*

RANDLE MESCHINES.  
A NORMAN EARL OF CHESTER.

FROM AN ANCIENT GLASS PAINTING IN BRERETON HALL.

off with flowing pencils, by artists who had acquired great facility in this department; and many of the animals used in heraldic bearings have a peculiar conventionality, which invests them with a degree of interest, yet we know that when they are painted proper, and painted well, they are invariably attractive and pleasing.

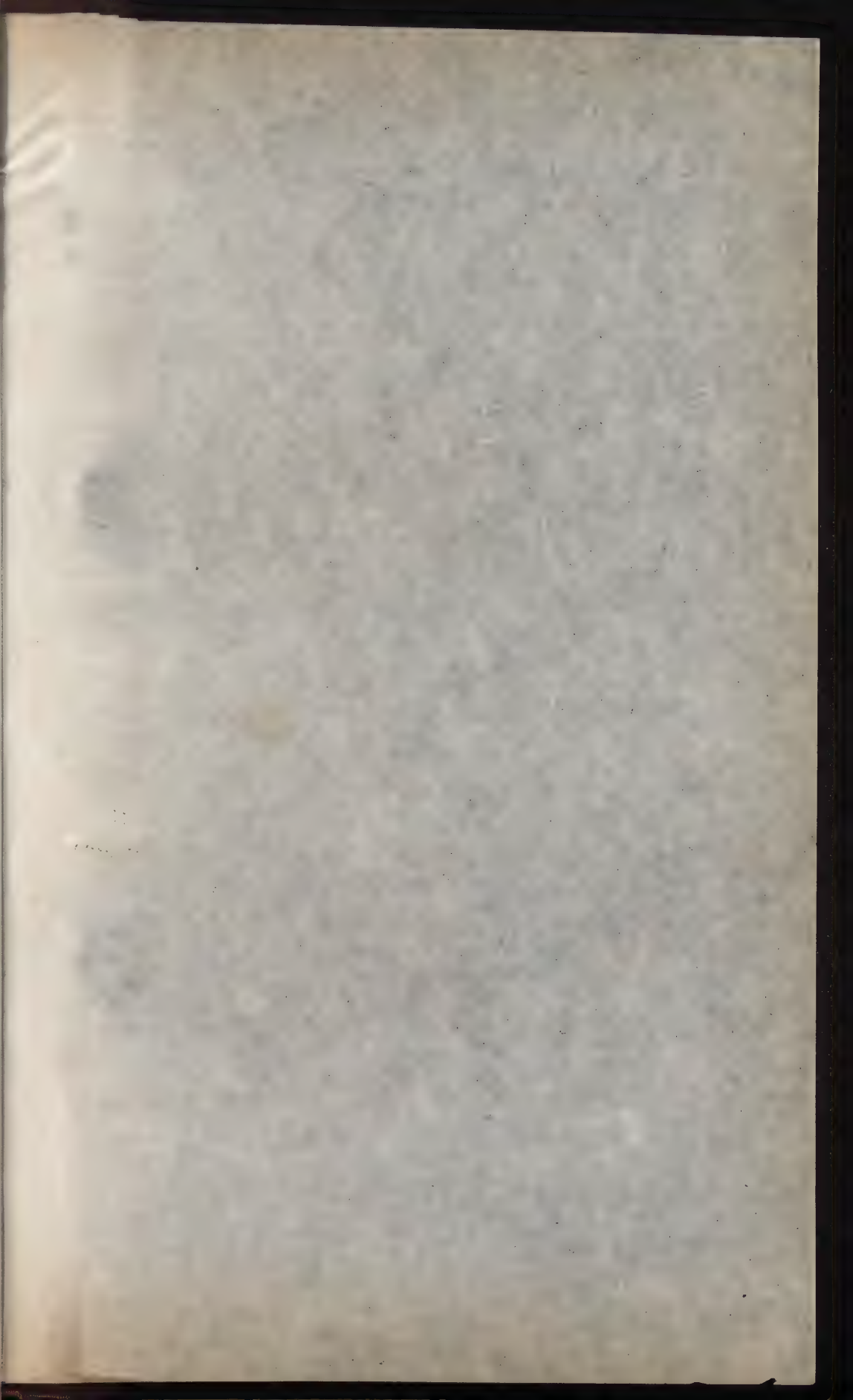
We have now discussed various points connected with decorative art, on which it seemed to us that erroneous opinions were entertained. We have endeavoured to shew that glass painting, although hitherto imperfectly understood, and still more imperfectly practised, is an artistic medium worthy of the attention of artists of high standing; that it is applicable to every style of architecture, and indispensable in all decorated apartments; and we purpose closing this portion of the subject by submitting a few words of advice, founded on some practical experience.

All the colours must be incorporated with the body of the metal, while in a state of fusion. Fluxed colours do not penetrate the glass, but are merely vitrified on its surface, and are therefore neither transparent nor enduring. Select the colours to suit your designs from various pieces of glass, and shew your artistic skill in making the leaden lines, as far as possible, appear your outline. Never imitate such figures as No. 1. on Plate VI., or No. 1. on Plate VII., even although they may be genuine antiques. Should the costume belong to the period you have to illustrate, adopt it, but improve the drawing and proportions of the figure, and this will sufficiently represent the period, while, as a work of art, your design will be free from deformity. No. 2. on Plate VI., and No. 2. on Plate VII., give an idea of the change which can be effected by such treatment.

Before proceeding to treat of those elementary forms and colours that seem best adapted for leading points in Ornamental Glass Painting, it seems necessary to premise, that it is not intended to dilate upon their symbolic, but to illustrate their æsthetic qualities. Symbolic meanings attached to certain forms and colours, have been fully and elaborately illustrated in several recent publications,\* and symbolism is, no doubt, found to be an interesting and attractive study by those whose taste or inclination leads them to devote their time and attention to such pursuits. It seems sufficient, however, for our present purpose to state, that in colour, *red* has in all ages and countries been used to adorn the most important personages, and to denote power and dignity; while in form, the circle has been chosen as an embodiment of the idea of indefinite extent, and has consequently been employed to typify eternity. The value of these primary elements in ornamental art, however, is not to be estimated by such associations, but in proportion to their competency to produce beauty. The following suggestions are, therefore, submitted, as tending to give a general idea of the arrangement of colours in ornamental painted windows, and to render apparent their use in connexion with those elementary forms, the illustration of which will afterwards be attempted.

In Ornamental Painted Glass, consisting of leading geometric forms, and foliated ornament, the use of the positive colours ought generally to be confined to central flowers, medallions, and geometric bands. In this way point, brilliancy, and a pleasing

\* Pugin's *Ecclesiastical Costumes*, and Inman's translation of Portal on *Symbolic Colours*.



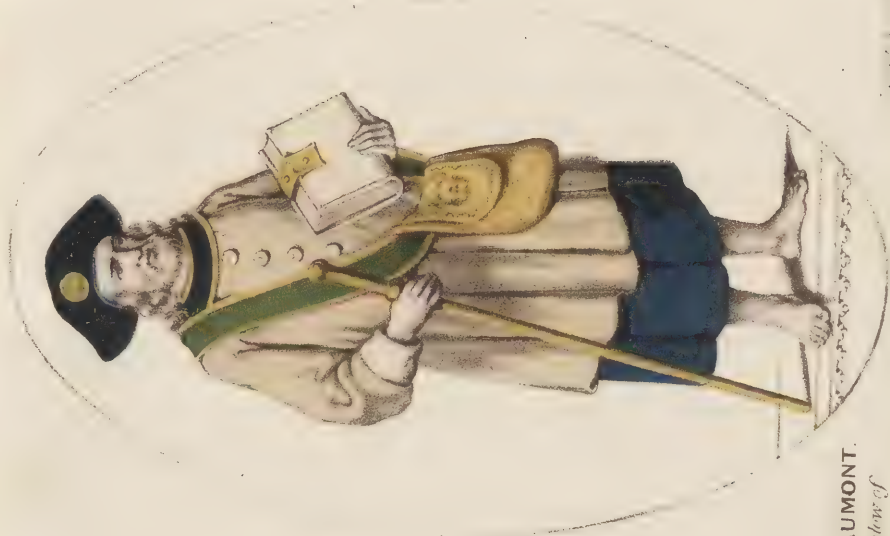




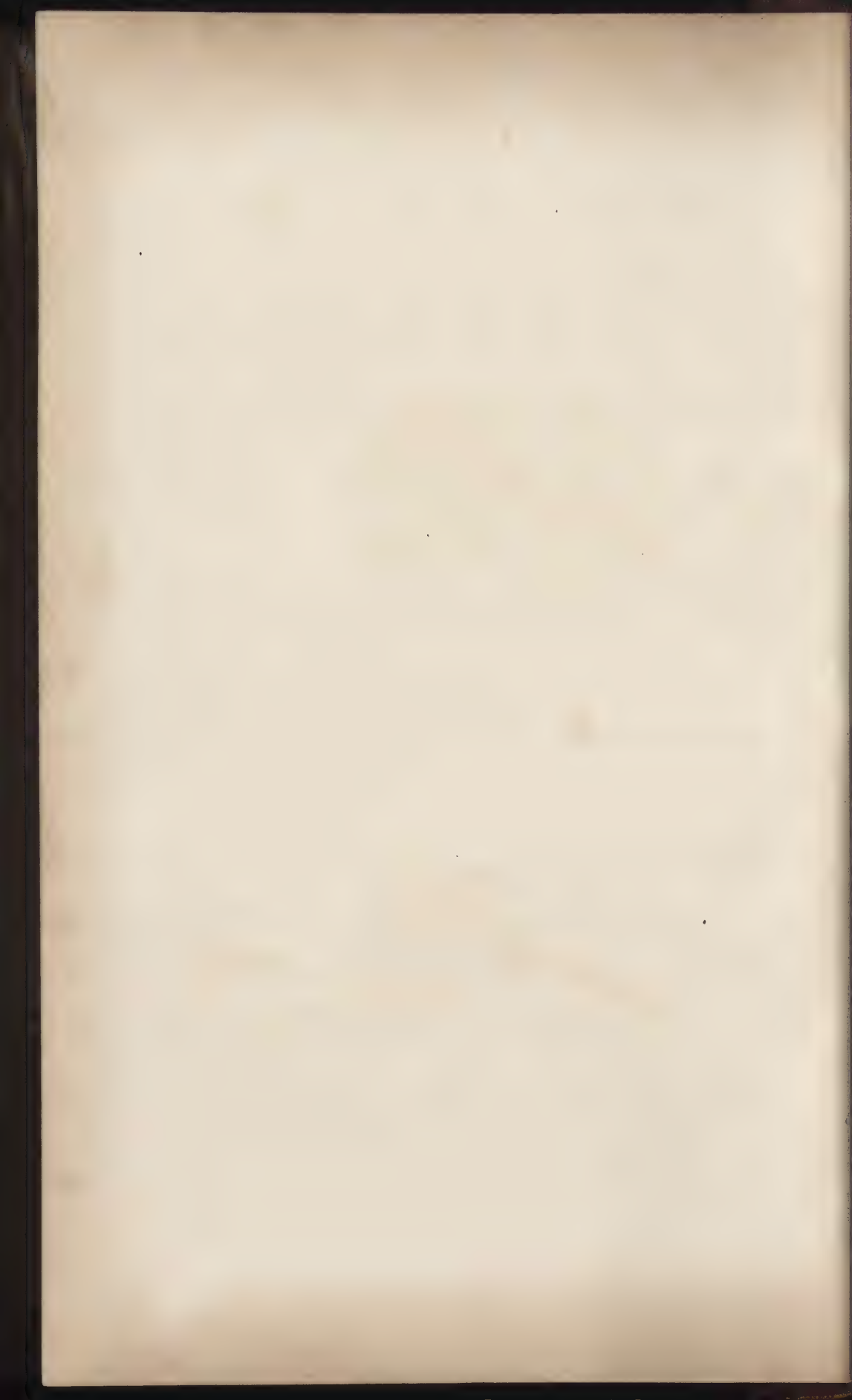
HENRY, LORD BEAUMONT.

*from the east window of*

ST PETERS', BARTON UPON HUMBER.



*from the east window of*



general effect is obtained. When overloaded with colour, the sparkling point, so desirable in painted glass, is entirely lost.

The general ground of the window should be of a neutral tint, suitable in tone to its character and situation.\*

The positive colours in the leading points ought to be balanced to suit the character and aspect of the window.

When the window has a southern aspect, the general ground should be of a cool grey tint; and in the leading points, the colours blue, green, and purple, ought to predominate over ruby, yellow, and orange. In this way the oppressive effect of the sun's rays is counteracted.

When the window has a northern aspect, the general ground should be of a warm fawn tint, and in the leading points ruby, yellow, and orange ought to predominate over blue, purple, and green. In this way the general cold tone of the north light is counteracted, and a genial glow of warmth distributed through the apartment.

In east or west lights, the general ground ought to be of an intermediate tint, and in the leading points the positive colours should be almost fairly balanced. The east window, however,

\* For ample and satisfactory explanations of the principles on which this and the following general rules are founded, the reader may consult Mr D. R. Hay's "*Laws of Harmonious Colouring*," the best practical treatise on the subject extant. Having mentioned that gentleman's name, I cannot forego this opportunity of offering my humble testimony to the fine discriminating taste manifested in his various works on form, colour, and ornamental design. Indeed, I should find it difficult to say how much I owe, in matters relating to art, to the perusal of these excellent productions, and the enlightened conversation of their talented author.

should approximate in tone to the north, the west window to that of the south.

White gives point and value both to form and colour, and in every painted window a quantity, however small, should always be retained. It balances the black lines of the leaden joinings, and contributes essentially towards the production of that sparkling brilliancy which renders painted glass so attractive and pleasing.

In the leading points and forms of ornamental glass, yellow, red, and blue, being the primary colours, ought to be generally used, accompanied or balanced by the secondary colours, purple, green, and orange.

Yellow glass, which approximates to gold in brilliancy, transmits more light than any other colour, and requires to be judiciously introduced, and subdued by a diaper, otherwise it overpowers the other colours, and becomes offensive and obtrusive. A good bold diaper, on a gold-yellow ground, looks very beautiful; and black-letter inscriptions done in this way, have a peculiarly rich effect. Yellow should generally be accompanied by its contrasting colour purple. These colours always come well together, clearing and giving power to each other. When the purple glass is light and assimilates to the colour of lilac, it should also have a black diaper, and when yellow and purple are brought together in this way, the effect is sparkling and harmonious.

Ruby-red is, of all glass colours, the most gorgeous and powerful. It holds a medial position between yellow and blue, and should therefore be kept of a paler tint than yellow, which has more light in its composition. In this way a better balance of colour is produced, and more brilliancy obtained. Dark ruby,

at a distance, always looks black and smoky. When ruby-red is accompanied by its contrasting colour green, the latter should be of a rich deep tone, otherwise it looks feeble, and the harmony is incomplete. A rich toned green glass, however, is of difficult attainment, that in general use being pale and sickly. Unless, therefore, some great improvement take place in the production of this colour, it should be used in small quantities, and be diapered or cut up with black, which gives it both depth and brilliancy. When white accompanies red and green, the effect is gay and cheerful.

Blue being the primary colour most nearly allied to darkness, has the effect, in the case of painted glass, of greatly subduing and reducing light transmitted through it. In ornamental glass painting, therefore, the blue should generally be of a pale tint, otherwise it looks heavy, and the balance of light requisite to give the glass its true mosaic character is lost. When blue is combined with its contrasting colour orange, or alternated with ruby in the leading points, the effect is gorgeous and striking. Yellow introduced into such combinations looks peculiarly sunny and sparkling.

We have thus briefly adverted to the primary colours, yellow, red, and blue, in connexion with the secondary colours, purple, green, and orange, and have endeavoured to explain those combinations that are most effective in ornamental glass painting. We should now proceed to treat of the tertiary colours, olive, citron, and russet, but as yet very few of the endless variety of neutral tints that arise from the combinations and modifications of the primaries have been produced in coloured glass. They are much desiderated, and must be had before the art of glass

painting can reach a high degree of perfection. Several excellent colours of this class are to be found in old specimens, and it is therefore to be hoped, that as the restrictive duties are now removed, our manufacturers of coloured glass will endeavour to recover them, and to produce a number of others equally indispensable as connecting mediums in every complete chromatic harmony.

In concluding this branch of the subject, it may be remarked, that rich borders are always useful as well as beautiful. They admit of great breadth of colouring, and afford scope for endless variety of design; while they combine together points of form and colour, which would otherwise appear detached and disjointed. When a running pattern of various tints of yellow winds its way through alternations of blue and ruby, the effect is peculiarly rich; and when the secondary colours are judiciously introduced, the harmony is rendered more complete. The line of light which should always surround such borders, adds much to their effect, relieving them from the dark of the stonework, and increasing their brilliancy and power.

#### ELEMENTAL FORMS IN ORNAMENTAL GLASS.

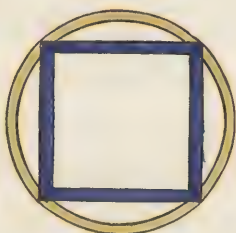
The following examples and illustrations consist of such primary forms as have been used in the Ornamental Glass of Pointed Architecture, together with others based on the proportions of the classic styles, which, it is hoped, will prove equally applicable to the windows of such modern mansions or public edifices as are constructed on similar principles.

Although the square is a leading form of great importance in

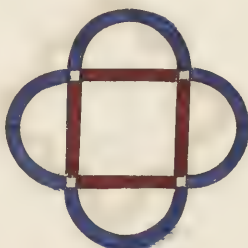
ornamental composition, yet, when placed against the light in this position, the effect is exceedingly harsh. Every one knows



how unpleasant the effect of a window is when divided into small squares, with horizontal and vertical astragals; and in painted glass, a square of colour used as a leading point, and placed in the same position, has a similar effect upon the eye. When surrounded by a circle thus, the effect is a little improved, but certainly not much; the contrast between these figures is too strong, a

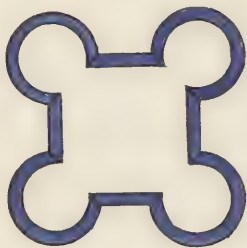


harmonizing medium is wanted, and the straight lines seem as if bent in at the centre. When, however, semicircles, with a radius of half the side of the square are projected therefrom, the following elegant form is the result: —



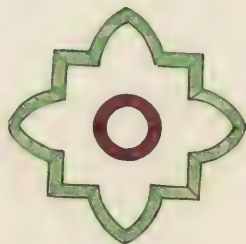
The preceding figure contains four semicircles, four right angles and four straight lines, and consequently possesses the qualities essential in all harmonious combinations, namely, uniformity and variety. When a small circle is introduced within the square, the figure is still further improved, the straight line being opposed on each side by a curve.

Combinations, where the square and circle are united in one form, such as the following, produce figures still more symmetri-

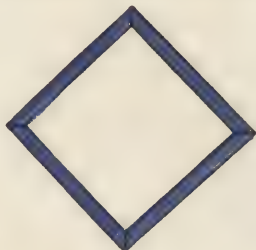


cal. They are excellent leading forms for colour, and have been much used in the windows of pointed architecture. The foliage introduced into the second figure, is that generally found in painted glass of the Primary Pointed or early English style, and gives an idea of the manner in which such spaces ought to be filled.

The following form has been also much used in the painted glass of pointed architecture, to which, indeed, it essentially belongs. It contains the square, the circle, and the united arcs of circles, and has at all times a chaste and pleasing effect:—



It will be perceived that this method of uniting the square and circle, reduces the size of the former, and, on this account, such forms are sometimes objectionable, especially when intended to be occupied by pictorial representations. When a square, however, is placed with its parallel sides in an oblique direction thus,



it may occupy the full breadth of the light, thus allowing larger space either for picture or foliage, while the harsh appearance it presented, when its parallel sides were placed horizontally and vertically, is entirely removed. This may arise from its approximation when placed obliquely, to the form of a circle in its effect upon the eye, which is naturally attracted by the horizontal, rather than by the vertical angles. These latter points are in the centre of vision, and are equidistant from either eye. May not this account for the practice of glazing church windows with quarries of a square or rhomboid form, placed with their parallel sides in an oblique direction?

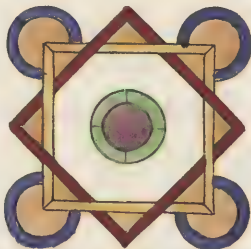
While thus a larger space is gained either for pictures or foliage, the effect is much more pleasing, and the square may be intersected with circles as when in its former position.



The following figure, consisting of a square and four segmental unions of the circle, is bold and simple, and has a largeness of parts which renders it very effective in windows, distant from the eye, wherein distinctness and decision are required :—

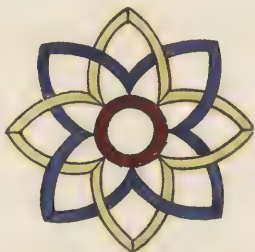


When a square placed vertically and horizontally is intersected by one placed obliquely, and when a circle with a diameter of half the side is projected from the angles of the former, an agreeable figure, and one very practical in painted glass, is produced. It possesses horizontal, vertical, oblique, and curvilinear lines and forms an octagon in the centre, within which, in the specimen below, has been placed a circle, to contain the secondary colours green and purple.



It seems a good general rule in combining such forms as have just been illustrated, to oppose the point of an angle to the external line of a circle. In this way the effect is rendered picturesque and striking, while the principles of uniformity and variety are brought into full operation.

The circle is a form peculiarly pleasing to the eye, and is well adapted for ornamental glass. Within its circumference the most obtuse and the most acute angles may be arranged in harmonious combination, and it forms an excellent frame-work for the reception of pictorial illustrations. The various flowers known by the names of cinquefoil, quatrefoil, and trefoil, are all produced by harmonic circular arrangements, and are much used in ornamental glass. The following figure, composed of two intersected curvilinear four-pointed figures, is presented as an example of the pleasing effect which may be produced in this way. The central circle completes the necessary number of points for the harmonic triad of colours, and between the figures, it will be observed, pointed arches of various kinds arise :—



The following form will be found useful and agreeable. The circle encloses a trifoliated combination, intersected by a figure composed of three segments of circles, while both forms are united by a small central circle.



All such forms are considered, in Ecclesiastical Architecture, typical of the three persons in the Trinity; while the circle surrounding them is deemed emblematic of unity.

The following figure is composed on the same principle as the foregoing, but is more massive, and has a more imposing effect when seen from a distance.



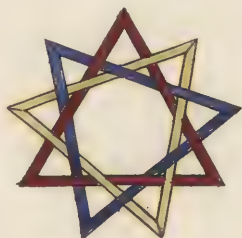
The following figure has also the same symbolic meaning to recommend it, while, æsthetically considered, it is more harmonious and complete. The intersection of the curved by the straight lines is exceedingly agreeable, and produces that variety so desirable in every harmonious combination. The curvilinear figure having the same number of points as the equilateral triangle, and these points being related to each other in the same way, the requisite balance and regularity is obtained. The triad of colours in this figure is seen to great advantage:—



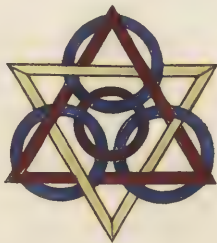
The following leading figure is very full and satisfactory in painted glass. It will be seen that two intersected equilateral triangles within a circular arrangement of segments of circles, enclose in the centre a hexagonal space. The triad of primary colours is shown here complete; but a circular space introduced into the centre, forms an excellent point for receiving one or more of the secondary colours, and renders the harmony more pleasing and attractive :—



The equilateral triangle being emblematic of the Trinity, and being the base on which the sextant pointed arch is formed, has always been a favourite figure in the decorations of the churches of the middle ages. It is equally applicable, however, to every other style of architecture, and circular combinations of this form are always pleasing. The following figure consists of three intersected equilateral triangles, filled in with the primary colours, the equal balance of which, it will be observed, produces an effect at once powerful and harmonious :—



The following figure has been much used, much admired, and yet is very imperfect as a harmony. It will be observed, that the trefoil figure has only a reference to one of the triangles, from the centres of the sides of which the circles are projected.

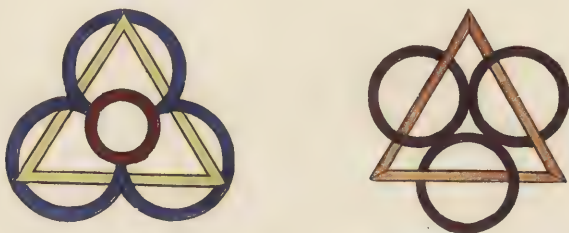


The defect pointed out here, naturally suggests the necessity of adhering to that simplicity of arrangement, which bears the same relation to form as simplicity of diction does to language, or melody to music, and which may be termed the eloquence of geometry, the melody of form.

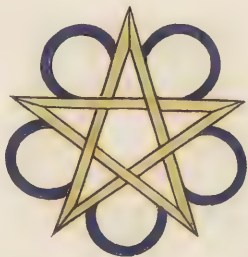
The following figure, which rises out of a circular arrangement of an equilateral triangle and three semicircles, is much more simple and beautiful than the former, because it is perfect in the relative proportions of its parts, the curvilinear and the straight lines being nearly balanced. The central circle and triangle are introduced to complete the points requisite for the triad of primary colour.



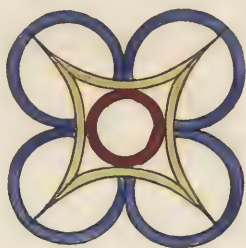
The following figures, based upon similar principles with that just adverted to, may be used with good effect. The circle in the centre of the first, completes the number of leading points requisite to admit the triad of primary colour, and forms altogether a pleasing and graceful harmony :—



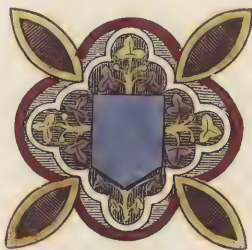
In circular arrangements of more than eight segments of circles or semicircles, the figure generally becomes tame and pointless, and the effect is improved by alternating the circular extremities with angular points. The following figure sufficiently indicates what may be accomplished in this way. The intersected straight lines form a pentagonal star; the curved lines a cinquefoil; and the figure conveys a very clear idea of light and darkness. The acute angles correspond with the sparkling brilliancy of yellow, the circular curves with the retiring softness of blue :—



Quatrefoils are much used for central flowers, as well as for leading forms. When used for the latter purpose, they may either be entirely filled with foliage, or intersected and contrasted by other geometric figures. The following combination looks well in glass, and possesses the parts necessary for the triad of colour :—



The following form, of a similar description, looks rich and attractive, is well adapted for the reception of shields, and for the windows of baronial mansions in the Tudor style of architecture. Each curve of the quatrefoil encloses a trefoil, and these together with the segments that fill up the angles of the square, add much to the elegance of the figure :—



Stars suggest the idea of light radiating from a centre, and hence are very appropriate for painted glass. This quality has caused them generally to be employed to denote brightness and purity, and hence the use made of them in ecclesiastical decorations. The Star of Bethlehem has six points, and is said to be taken from the plant of that name, which has a lily flower composed of six petals, and a circular centre.

The figure here shown is composed of two intersected four-pointed stars, and is generally considered effective in glass. The yellow and blue crossing each other, convey a vivid idea of the alternations of light and darkness.



Pentagonal stars are also much used, and the figure here introduced consists of one crossing the other, their points at equal distances. The circle in the centre completes the triad of colour.



The cross is a form that has been much used in the painted glass of Ecclesiastical Architecture, and is at once appropriate and ornamental. The following figure, composed of four trifoliated rectangular arms, intersected by an outer circle, and having a quatrefoil centre, looks remarkably well.



The following arrangement of equilateral triangles is frequently introduced into ornamental decorations, and is the origin of the most beautiful cross in heraldic blazon. It may be repeated to cover any surface, and although not hitherto much employed in painted glass, seems well adapted for that purpose :—



The waved line has been justly termed “the line of beauty,” and it constitutes by far the most important and interesting feature in ornamental design. Its introduction is at all times agreeable to the eye, and when intersected by straight lines, as in the following figure, the effect is pleasing :—



The following figure, composed of four ogival arcs, produced by the intersection of curved lines, and projected from the sides of a square, is remarkable for its symmetry and elegance, and is peculiarly well adapted for painted glass.



These specimens of the waved line, however, being composed of circular curves, can only be harmoniously used in connexion with square or circular figures, but the waved line produced by intersections of the ellipse is infinitely more beautiful, and may be introduced in harmonious combination with a rhomb, a parallelogram, or an oval. The following figure, consisting of a rhomb containing two equilateral triangles, and intersected by elliptical

waved lines is exceedingly graceful, and very suitable for painted glass in modern or classic architecture.



The introduction of the elliptic curve naturally leads us to the consideration of the ellipse itself, the most beautiful of all geometric figures. Its importance in ornamental design is now beginning to be very generally acknowledged, and the more fully its qualities are developed, the more generally will they be appreciated. The preference of the ellipse to the circle evinces an advanced stage of refinement, and hence the prevalence of ovoid curves in Egyptian and Grecian architecture. The circle is generally preferred by man in his primitive state, and it is only after a careful investigation of the productions of Nature, that we become sensible of the prevalence of the ellipse in every branch of the animal and vegetable kingdoms. However circular their arrangements may be, the petals of all flowers, and the leaves of all plants, are elliptic; and the rose and lily win the eye by their symmetrical beauty no less than by their harmonious colouring. The following elemental combinations of this





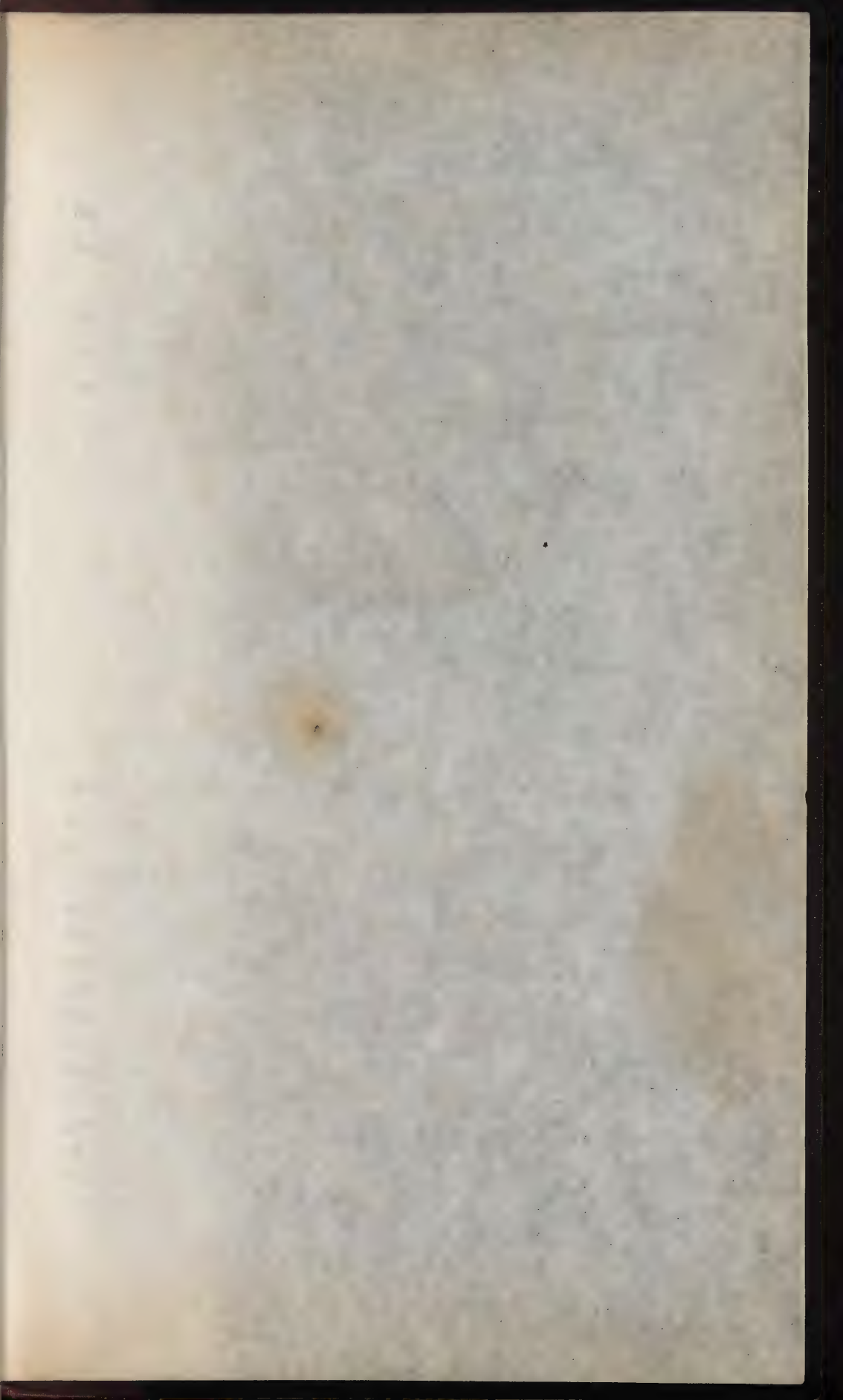




figure will shew how graceful it appears, even in the simplest modes of arrangement.

The figure below is composed of a circular arrangement of three ovals, and is very pleasing, but the figures on Plate VIII., which are produced by the combination of intersected ellipses, are still more attractive.



It will at once be perceived, that the ellipse possesses within itself the principles of uniformity and variety,\* and that such combinations are more pleasing than those of the circle or square,

\* Mr Hay, who, in so far as we are aware, has been the first to apply the ellipse systematically to decorative art, in his admirable work on Ornamental Design, states, "that the ellipse, of all geometrical figures, is the most beautiful and most useful in the arts of design. The circle, although remarkable for unity and symmetry, wants within itself that essential constituent of beauty, variety. This the ellipse possesses in an eminent degree. The outline being formed by two radii, one of which is continually decreasing while the other is increasing, it imperceptibly varies from an oblate to an acute curve." With regard to the waved lines formed by combinations of the ellipse, Mr Hay remarks, that "they prevail in the contour of the most pleasing scenery, form the characteristic figure of many of the most beautiful productions of Nature in the animal and vegetable world, and are a leading feature in the finest specimens of the ornamental designs of the ancients."

which weary the eye by their monotony. The spaces between the leading lines are also well adapted for the reception of natural or classic foliage, while, in consequence of the predominance of the ellipse in Grecian architecture, such figures are peculiarly appropriate for the windows of structures in that style.

From the foregoing illustrations it will appear evident, that when combinations of primary forms are changed in their leading features, the same proportional change should be made on the curved as on the rectilinear figures. When the square, for example, is elongated to a rhomb containing two equilateral triangles, the curves which make the most harmonious combinations, are those of an ellipse of the same proportions. When two parallelograms are intersected, and made to form a cross, the only curves which can be added are arcs of an ellipse of similar proportions, when a very full and harmonious combination is produced. It thus appears that the square enters into harmonious combination with the circle, and the ellipse with the rhomb or parallelogram, and from hence it may be inferred, that similar principles ought to pervade and govern all correct and judiciously applied ornament.

We have now illustrated a number of the most simple leading forms which arise from combinations of the square, the circle, the equilateral triangle, and the ellipse; and although these illustrations have necessarily been entirely elemental, it is hoped they may be found useful. They are given as mere indications of what may be accomplished by the application of fixed principles in the way of giving point to form, and brilliancy to colour. It is unnecessary to add, that figures composed of simi-

lar combinations may be endlessly varied and diversified ; and that when an ornamental designer bases his designs on first principles deduced from the laws of Nature, and follows her closely in the minor details, as well as in the leading features of his adaptations, they will be at once original and pleasing.

Enough has now been said to show that by a judicious application of the simple rules of proportion, an endless diversity of leading forms, adapted to all the various styles of architecture, may readily be obtained, and a brilliant or sombre effect on painted glass produced. Harmonious proportions of straight and curved lines are almost invariably indispensable ; and as in the human body, the effect of the elliptic curvature of the muscles is enhanced by the angular position of the straight lines on which they are placed, or by the sharp square indications of the boney extremities, in like manner the curvilinear lines in ornamental decorations appear to more advantage when balanced by a harmonious proportion of straight lines.\*

It must, however, still be kept in mind, that while it is desirable to have good leading forms for colour in painted glass, it is not less necessary that these forms or points should be con-

\* Mr Harding, in his masterly elucidation of the principles and practice of art, very frequently refers to the human figure for illustration of the principles he advances, concluding, that if they agree with that test, they must be admitted to be true. He thus reasons :—" Our conceptions of beauty of form, or of any kind, can never exceed that of the objects from which, in every degree, our ideas and sensations of beauty are derived. By this I mean, that as all our ideas of beauty are derived from a contemplation of the works of Nature, our perceptions can never exceed the beauty of her perfect works. As amongst them man stands pre-eminently conspicuous for the beauty of his form, the human figure, both as a whole and in its parts, should therefore stand as the model and the test of the beautiful of form."

nected, otherwise they appear disjointed, and the windows have a spotted appearance. As formerly observed, this defect is to some extent remedied by the introduction of richly coloured borders; but this expedient does not produce so harmonious a whole as when the leading forms are connected, and the colour carried through the central portion of the window. In this way the large forms may be few, and the distribution of colour at once varied and agreeable. This result may be attained either by flowing lines of secondary colour, or by the introduction of smaller figures, which may branch out to meet the bordering and leading forms. By such mode of proceeding, the monotony produced by the continual repetition of large figures is avoided, and an agreeable variety obtained. In this way, also, that studded appearance so desirable in painted glass is produced. So much of the neutral tint of ground is left for the eye to repose on, that it is more readily attracted by the more exciting portions of colour.

It has been already observed, that the most approved specimens of ornamental glass in connexion with the architecture of the middle ages, are not less remarkable for their geometric symmetry than for their natural beauty. The geometric combinations are correct and graceful,—the foliage fresh and flowing. Indeed, so distinguished are they by these qualities, that no better mode could be prescribed for attaining originality and beauty than by following the same principles, and drawing from the same source.

Much might be written on foliated ornament, but it is believed that enough has been introduced into several of the foregoing diagrams to show its paramount importance in ornamental glass. The acanthus of the Corinthian capital, and the honey-

suckle frieze, show distinctly the source from which the Grecians derived their most beautiful adaptations. Many of the indigenous leaves and plants in this country are well adapted for decorative purposes, every wayside presenting abundance of weeds and wild flowers, whose forms are as graceful as their colours are beautiful. The introduction of some of these into our ornamental decorations would be peculiarly appropriate, although, perhaps, there is no branch of art where they could be rendered so effective as in ornamental glass.

We have now concluded that portion of our subject with which ornamental decorators are more immediately connected, and we now beg to close with a few general remarks.

Brilliancy is indispensable in the medium by which light is transmitted to the eye, and in the case of painted glass this quality may be felicitously combined with correct representations of events or personages that may be thought worthy of commemoration.\* Whatever is calculated to suggest thought, or which has a tendency to instruct or amuse is, if æsthetically cor-

\* The recent decision of the Royal Commissioners on the Fine Arts, relative to the Windows of the House of Lords, shows that these distinguished and enlightened promoters of Art, consider painted glass susceptible of being used as a medium for the illustration of history. They have resolved to have the windows filled with a selection of personages of the Royal Line of Great Britain, each window to contain representations of eight individuals united by some kind of historical connexion, presenting altogether a series extending from William the Conqueror to William IV., both inclusive. They will also contain a selection from the Royal Line of Scotland, extending from Robert Bruce to James I. of England, and will thus also present an interesting delineation of the costume of both countries at various periods of their history. This resolution coincides with the views attempted to be defined in this little Treatise, and may be considered as no unimportant evidence of their accuracy.

rect, always to be preferred to that which is merely ornamental. However much the fragments of antique ornament preserved in the museum of the Vatican are to be admired, they cannot produce such an effect on the mind as results from the contemplation of the Elgin Marbles. On the same principle as that here alluded to, would a fragment of a glass window painted by Albert Durer be infinitely more interesting than the most beautiful specimen of merely ornamental detail that ever was dug out of a ruin, or disentombed from the bowels of the earth. It would therefore be well if historical painters would turn their attention to this branch of art, a branch which presents an endless field for the exercise of the highest order of inventive genius. The want of the application of high art to glass painting is at this moment painfully apparent, exhibiting the British school, in so far as the pictorial branch is concerned, in a very humble position indeed. Little, in fact, is to be seen but servile copies of mediocre and often distorted figures, repeated again and again, running in endless and monotonous series through churches and public buildings.

We have already shown that painted glass is adapted to all styles of architecture, and that the leading forms and tracery can be made to harmonize with the details of any building, whatever its style may be. When a knowledge of the leading principles of the art is generally diffused, and its importance fully appreciated, it is to be hoped that the historical painters of Britain will prove that windows, as well as walls, can be treated after a British manner, and in a way to excite the highest emotions. In the National character a love of history and historical association is blent with a spirit of searching inquiry, while profound

veneration for the past is mingled with the most utilitarian projects for the future. There is not a spot in England that does not teem with local legends of the most interesting description. Many of our ancient edifices are adorned by illustrations from these legends, and it often happens that much of the interest excited by a visit to an old cathedral, is derived from the traditional records exhibited on its walls, windows, and monuments.

In all restorations of windows connected with ancient edifices, it appears to us that any historical local incidents, when possessed of sufficient interest, ought always to be chosen for illustration. In doing this, however, it is not at all necessary that recourse should be had to quaint conceits. The subjects should be treated in the simplest manner. Largeness of parts is necessary in all windows removed far from the eye, that multiplicity of small figures, and medallions containing miniature representations, which are to be seen in many modern restorations, being altogether ridiculous, looking more like ingenious puzzles than the efforts of an artist to instruct the mind, or interest the feelings.

In the application of painted glass windows, the purpose and character of the building ought always to be considered. It is not necessary that the dim religious light so desirable in the church, should be transferred to the boudoir or drawing-room. In the windows of a regal palace, for example, nothing could be more appropriate than a series of monarchs, arrayed in regal robes, and accompanied by other emblems of royalty. For the windows of a literary and scientific institution, representations of such men as Newton, Watt, and Bacon, would be peculiarly suitable; while emblematic devices, illustrative of the progress of

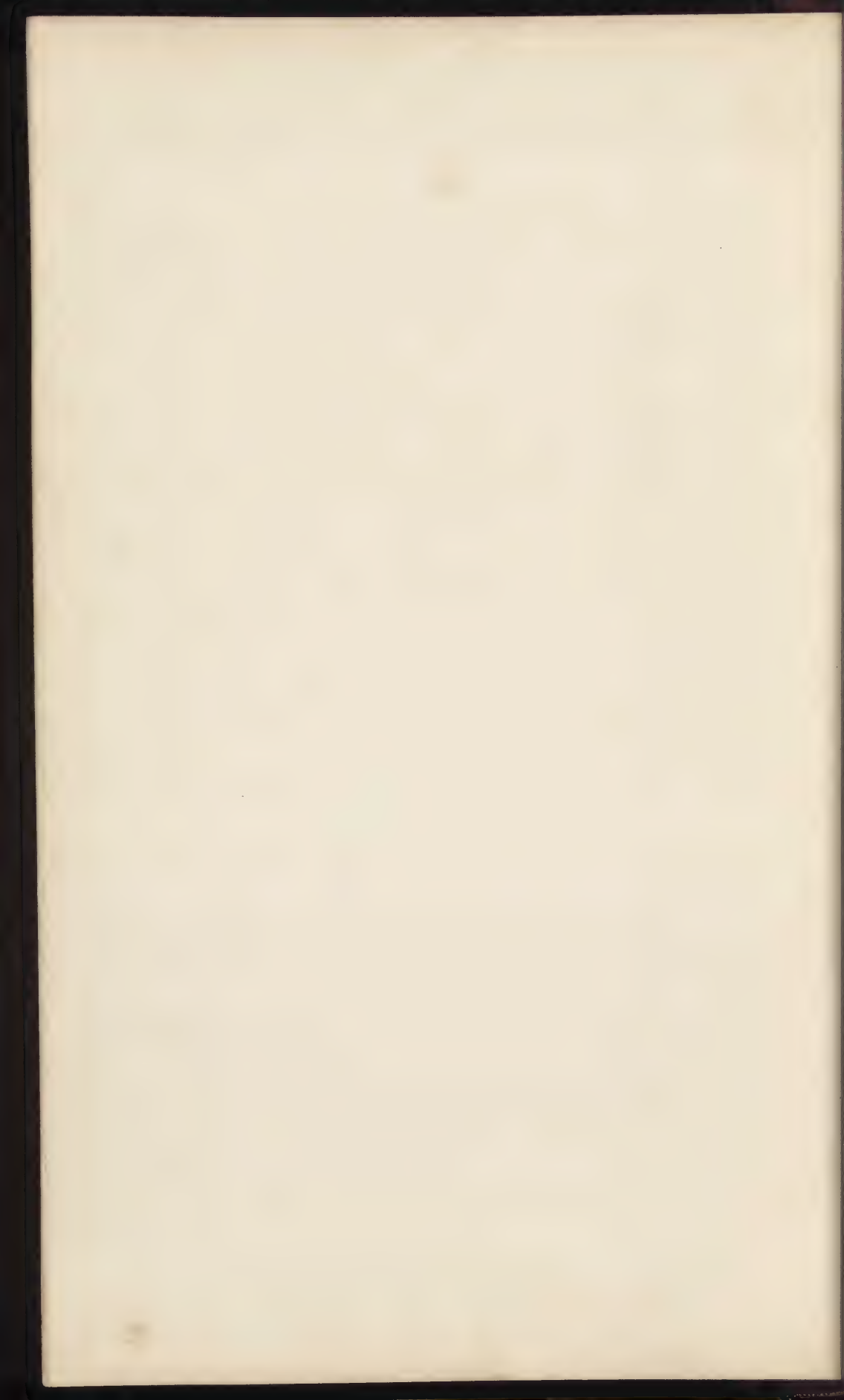
mind or of civilization, simply treated and easily understood, would always prove interesting and instructive.

Many of the geometric combinations which have been just given have symbolic meanings, which render them well adapted for being used in church windows, while the foliage of the vine and thorn being associated with several points of our Saviour's life, harmonizes well with such leading forms. The great windows of churches are generally well adapted for pictorial treatment, and there is no lack of subjects affording scope for inventive powers of a high order. In several recent instances monumental windows have been introduced with excellent effect, and they afford scope for invention, as various as the characters of the individuals whose virtues or talents they are designed to commemorate. Many beautiful delineations of the Apostles are given in church windows; and when glass painting is considered sufficiently dignified for the representations of persons of so sacred a character, it is surely equally well adapted to represent those who may also have assisted, though in an inferior degree, to elevate the standard of humanity.

The great advantage which modern art has derived from the illuminated missals and painted windows of the middle ages has already been adverted to, and may again be urged as an incentive to induce artists of genius to apply their energies to the art of glass painting. From these interesting missals and windows we have derived the most correct and vivid records of the habits and costumes of our ancestors. The desire to transmit to posterity some transcript of the times in which we live is laudable, and ought to be an inducement to artists to avail themselves of a medium so enduring as coloured glass.

Should such a course be followed as has been suggested in the preceding pages, we might soon have character and design in all our decorations. The productions of our ornamental glass painters would be correct, original, harmonious, and full of meaning; while, like the windows of Germany in the early stage of German art, the windows of our public edifices would, in many instances, be the honoured medium of transmitting to remote posterity the works of the master minds of British Art.

FINIS.

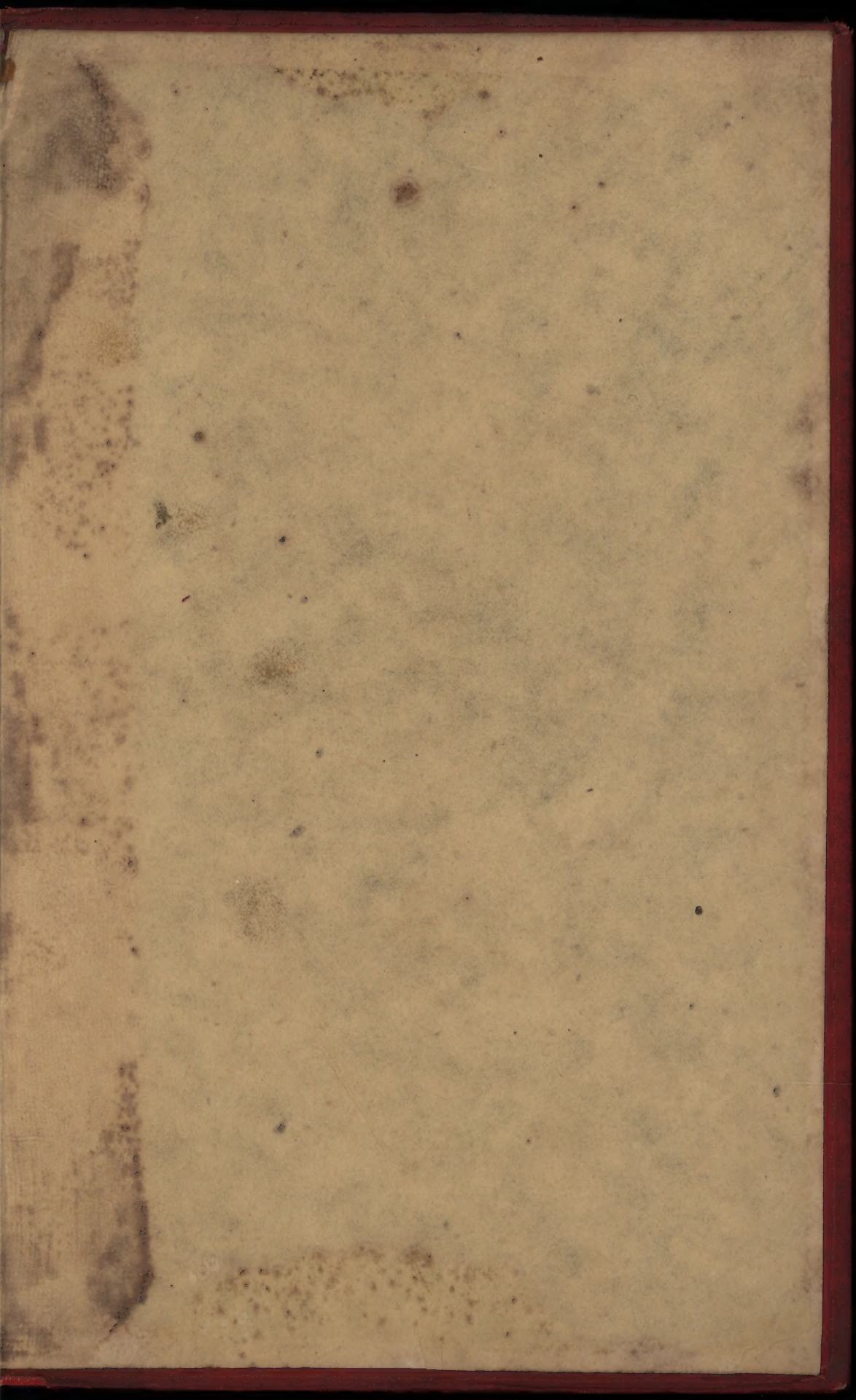


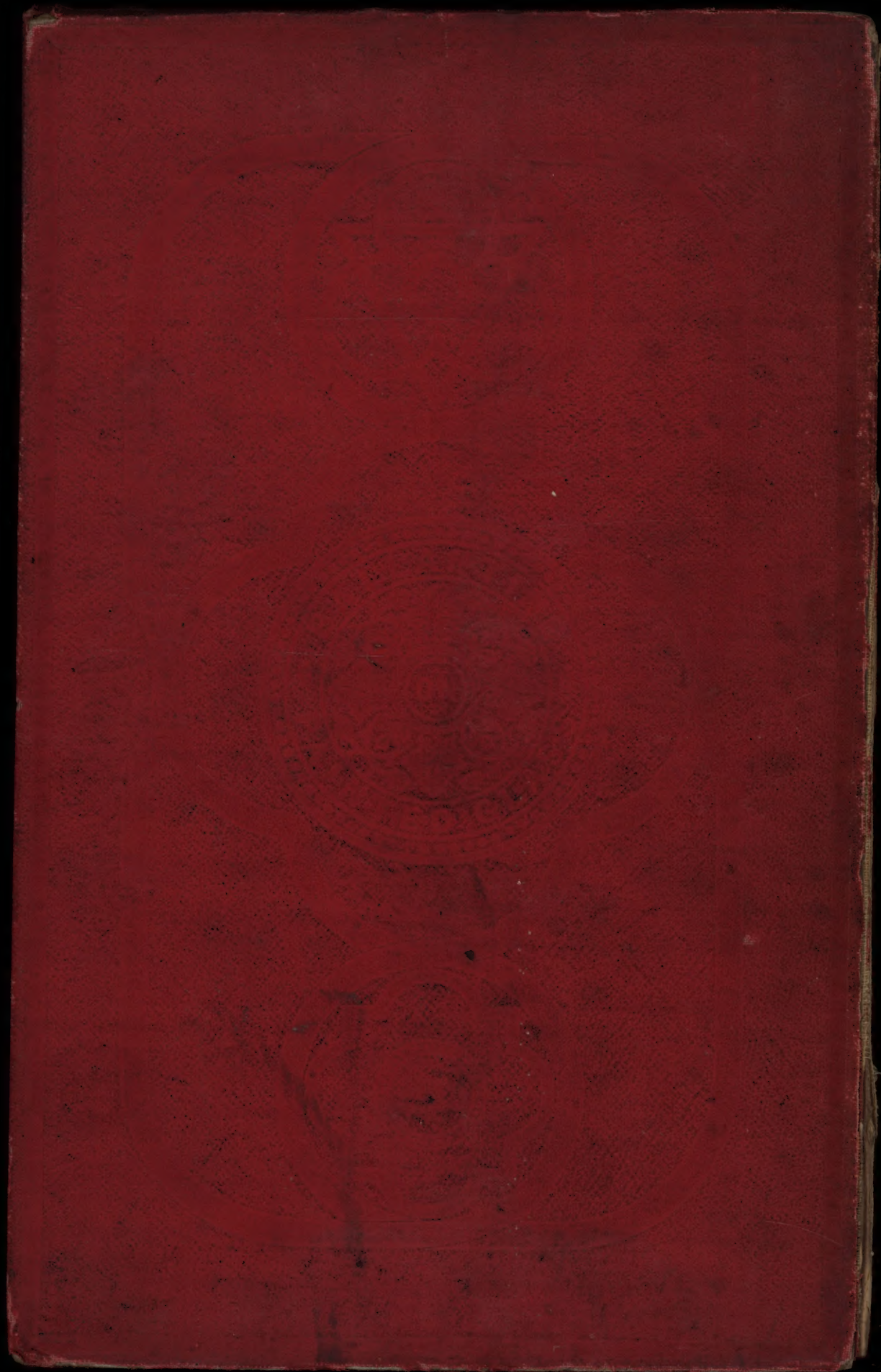
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## STAINED AND PAINTED WINDOWS.\*

Mr. Lewis Day dedicates his book to "those who know nothing of stained glass, to those who know something and want to know more," and to those who, knowing all about it, care to know what Mr. Day has to say. As for the first two classes, we may assure them that in a careful study of this work they may find a good all-round education in a most attractive subject, in as far as education can be acquired by reading. Mr. Day's literary style is bright and lively. His book, moreover, contains a very large number of illustrations which, though necessarily in black and white, will enable anyone endowed with any imagination at all to follow the author's critical descriptions of the originals. Mr. Day's examples of stained and painted glass windows are selected from the most characteristic work, mediæval and modern, in England and on the Continent. What he says about them is the result of a quarter of a century's study. For twenty people who, so to speak, can read or spell their way over the architecture of a cathedral, there may be one person to whom the meaning of a thirteenth or fourteenth century or renaissance window is equally plain. How to see windows is not so easy as one may think—as an expert like Mr. Day himself frankly confesses in his account of his once conflicting judgments of windows in the church of St. Alpin at Chalons.

Mr. Day passes lightly over "the beginnings of glass." Speaking of the Egyptian glass of five or six thousand years ago, Mr. Day observes that "this" (glass imitation of jewellery) was probably "the earliest use to which stained glass was put, and that the very *raison d'être* of glass making was a species of forgery." Upon which we may remark that a people whose undertakers had the heart to keep bogus mummies in stock were capable of anything in the swindling line. But the ancient Egyptian art is interesting from its suggestion of the word jewelled as describing the appearance of the beautiful glass work of the twelfth, thirteenth, and fourteenth centuries. These were the golden age of glass work, when the artist worked in it, not upon it; when the glazier was supreme, and the painter had not yet appeared to attempt upon glass effects fully obtainable only by some other medium. "Those who know nothing," and perhaps some of "those who know something," will do well to take note of Mr. Day's observations on the frequent confusion between stained glass and painted glass. Stained glass is coloured "in the pot," by means of metallic oxides; hence "pot metal," as the technical name for this kind of glass. As each sheet of "pot metal" had its own colour, a varicoloured window was built of fragments of different sheets, put together in the form of a mosaic. The artist put "together little bits of glass, just as an inlayer does, or as a mosaic worker puts together pieces of wood, or marble, or burnt clay, or even opaque glass." The various steps in the "mosaic" process are explained simply and ingeniously in Mr. Day's imaginary description of a map of Europe made in stained glass. Glaziers monopolised the field until about the twelfth century, after which came the glass painters, whose influence culminated in the seventeenth and eighteenth centuries.

It is to glaziers that we owe the glory of the thirteenth century windows, in which, be it remembered, each separate touch of colour is represented by a separate piece of glass, and each separate piece of glass is bounded by a framework of lead connecting it with the neighbouring pieces, whilst the detail added by the painter goes for not very much.

From the very nature of the substance in which the glazier worked, it is obvious that his art lent itself pre-eminently to ornament and not to portraiture. A very good example of Mr. Day's critical method appears in his description of Van Orley's masterpieces in the Church of St. Gudule, Brussels. Designer and glass painter, says Mr. Day, did all that was humanly possible, but they attempted the impossible:

The fault inherent in such work as the Brussels windows is neither Van Orley's nor the glass painter's; it is in the mistaken aim of the designer, striving less for colour in his windows than for relief. He succeeds in getting quite extraordinary relief, but at the expense of colour, which in glass is the most important thing. . . . It is at a similar cost that the white and gold architecture stands out in almost the scldity of actual stone against the plain, white diamond panes above, giving very much the false impression that it is placed in the window and that you see through its arches and behind it into space.

We have mentioned the Church of St. Gudule because it is so familiar to English readers. But our author has much to say about Reims, Bourges, Le Mans, "treasure houses of jewelled light," Poitiers, Regensburg, the Munich Museum, Freiburg in the Black Forest, St. Sebald's at Nuremberg, Evreux, Troyes, Tours, Wells Cathedral, York Minster, Liège, Lichfield, Cambridge, Oxford, and a great many other places; but most of all Chartres, "emphatically the place to know and appreciate thirteenth century glass." But, in fact, it would be impossible to give, within the limits of a short notice, more than the barest summary of the contents of this work. In the first ten chapters Mr. Day traces the course of craftsmanship. Sixteen chapters are assigned to the course of design. The third section deals with style, story windows, European masterpieces, and a variety of miscellaneous subjects, including the restorer, that pernicious analogue of the creedmonger with no sense of religion.